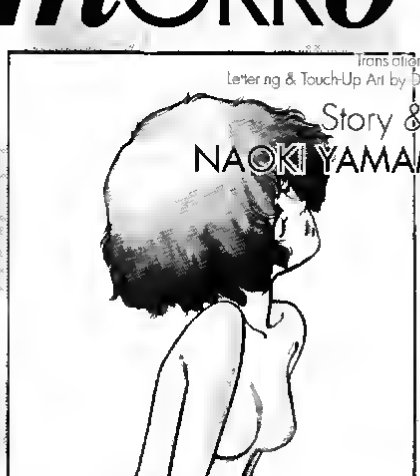
DANCE TILL TOMORROW

Translation by YUJI ONIKI
Lettering & Touch-Up Art by DAN NAKROSIS

Story & Art by
NAOKI YAMAMOTO



ACT THIRTY-NINE
SUEKICHI'S REHEARSAL

THE STORY THUS FAR...

College student Suekichi will inherit 450 million yen ($4.5 million dollars) from his great-grandpa's estate if he graduates, gets married, establishes a career—all that stuff. Unfortunately, he is easily distracted from his studies by a sexy young woman named Aya—even though he suspects she is only in love with his money. Suekichi's lawyer, the manager of his trust fund, doesn't just suspect it—he's convinced!

Now that Suekichi's lawyer and Aya's ex-husband have discovered their common interest in separating the sometimes loving (but always lustful) couple, they've begun plotting a desperate plan to break the two apart forever! A young woman has been hired as bait to seduce Suekichi away from Aya. Miyuki is winsome, flaky, strangely ethereal—and planting bugs in his room! Great-grandpa's ghost drops in but fails to offer any useful advice, and last night he grabbed two things for the first time: a private portion of Miyuki, and a semi-automatic pistol—a central bit of evidence if a Yakuza upstairs has kindly requested him to hold on to!

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GOOD MORNING.
GOOD MORNING!
GOTTEN RID OF YOUR TICKETS YET?

AYA TELLS ME THAT YOU TWO DISAPPEARED AFTER HANDING OUT THE FLYERS.
Y-YOU'VE GOT IT ALL WRONG.
R-RIGHT, MIYUKI?
MM-HM!
SHE DOESN'T LIKE YOU.

HEAVY RAIN LAST NIGHT, HUH?
I'M THIRSTY.
UH...
AFTER AN INTIMATE INCIDENT LIKE THAT, A GIRL WOULD NATURALLY BE SHY AND WITHDRAWN.
I DON'T HAVE MUCH EXPERIENCE WITH ROMANTIC RELATIONSHIPS, SO I'M LEAVING THE ORCHESTRATION IN HER HANDS...
...BUT I'M CERTAIN YOU CAN COUNT ON HER.
EEP!

NO, FIRST YOU SWING THE SWORD, THEN YOU SAY YOUR LINE.
I TAKE THIS LONG, THROBBING SWORD AND STAB YOU--
HAVE AT YOU!
SAMURAI!
STOP PRACTICING! I WENT STRAIGHT TO REHEARSAL AFTER MY SHIFT...
AND I NEED MY BEAUTY REST!
STAP STAP STAP
OOPS! SORRY.
KRAP
WE HAVE TO REHEARSE!!
YOU'RE JUST TRYING TO BUG ME
CHILL OUT!
LET'S GO, LET'S GO!

CUT IT OUT!!
LACK OF SLEEP CAN MAKE YOU IRRITABLE, YOU KNOW
I'M SICK OF YOU WALTZING IN WHENEVER YOU PLEASE!
WELL, YOU'RE SO NEAR THE NURSERY SCHOOL, AND YOU'VE GOT A BATHTUB AND--
THIS ISN'T YOUR PALACE AND I'M NOT YOUR SERVANT!
I DON'T WANT YOU AROUND ALL THE TIME, OKAY?
I THINK IT'S TIME WE--
IF ALL YOU'RE INTERESTED IN IS MY INHERITANCE, I'LL GIVE IT TO YOU, ALL RIGHT?
I CAN'T LIVE LIKE THIS ANY-MORE!

ENOUGH ALREADY.
HUH?
W- WHERE'D YOU GET THAT?
DON'T MOVE, OR I'LL SHOOT.
FREDDY FOUND IT IN THE CLOSET.
WHO DO YOU THINK YOU ARE, SHOOTING YOUR MOUTH OFF LIKE THAT?
C-COME ON! QUIT FOOLING AROUND.
YOU THINK I'M KIDDING?
POING
POING POING POING
LOSING YOUR DICK WON'T KILL YOU.

KER-CHAK!
DAMN! NO BULLETS.
THAT WAS A JOKE! I KNEW IT WASN'T LOADED.
YEAH, RIGHT!
SUEKICHI! YOU PEED YOUR PANTS...
POOR BOY!
WHERE'RE YOU GOING?
MY SHIFT!!

THUNDER BURGER
THUNDER BURGER

KRE SH!

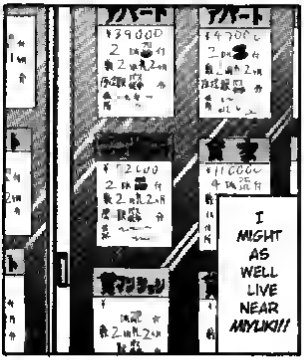
HOW CLUMSY CAN YOU GET?
SUEKICHI NO SLEEP. TIRED.

YOU OUGHTTA TREAT YOUR CUSTOMERS WITH RESPECT.
WHY, YOU-!!

HEY! SHE'S A PAYING CUSTOM-ER!!
URK! H-HI, BOSS

THAT EMPLOYEE DROPPED MY MEAL AND NOW HE'S CURSING ME OUT!!
B-BUT, SIR SH-SHE...
SUEKICHI!

THE FOLLOWING DAY



WHAT DO YOU DO?
I'M A STUDENT.
I'LL GET A FRESH START HERE
GOOD-NESS, WHAT A COINCI-DENCE!
ACTUALLY, I JUST MOVED HERE.
1
MIYUK! ...
NO... WE MUSTN'T ...
4
TH-- THANKS
I JUST LOVE TO COOK!
2
BUT I LOVE YOU.
I--
5
HOW IS IT?
IT'S DELICIOUS!
yum
3
THERE YOU ARE!!
YOU CAN'T DROP ME THAT EASY!
6

*¥10 000 EQUALS APPROX. $100

-SIGH-
LIQ
LIKE A RICE BALL?
NO THANKS.
WAITING LONG, DAD?
SIGH
NAH.
MIYUKI WAS KIND OF DISTANT YESTERDAY
MAYBE SHE DOESN'T LIKE ME ANYMORE.
I FELT HER UP
LIVING NEAR HER MIGHT NOT BE SUCH A GOOD IDEA. .
ENOUGH WITH THE RICE BALLS!
MMF OKAY...
EH?

SO YOU'RE MIYUKI'S FATHER!?

I WAS IN URUGUAY FOR THREE MONTHS.
ON BUSINESS?
IT'S A MESS OVER THERE

WHAT A COINCI-DENCE!
Y-- YEAH..

....

YOU TWO DOING IT?
IT'S NOT LIKE THAT!

ALL RIGHT.

GOTTA TAKE A CRAP

W-WHAT A CHARACTER.
HE'S A REAL LIBER-TINE.
HE USED TO BE AN ARCHAEOLOGIST. NOW HE JUST TRAVELS ALL OVER THE WORLD WHENEVER HE GETS THE URGE
WHAT BRINGS YOU HERE?
I'M LOOKING FOR A NEW PLACE
IN THIS AREA?
I... UH... HAVEN'T DECIDED YET.
SORRY ABOUT YESTERDAY.
HUH?
I GOT ALL BASH-FUL.
THE MORE I TRIED TO ACT NORMAL IN FRONT OF EVERYONE, THE MORE SELF-CONSCIOUS I GOT.

IT WOULD BE REALLY COOL IF YOU MOVED HERE, THOUGH. WE COULD HAVE SO MUCH FUN!

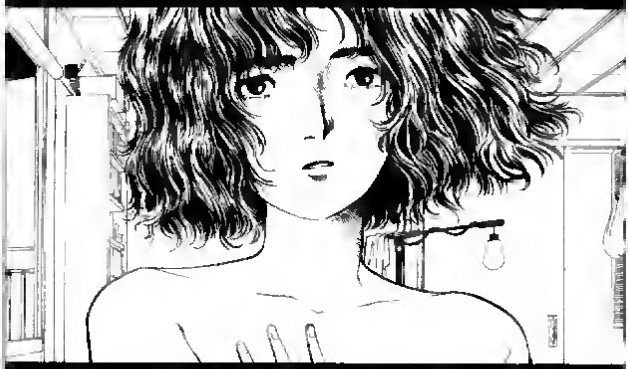
PHEW! THAT FELT GOOD

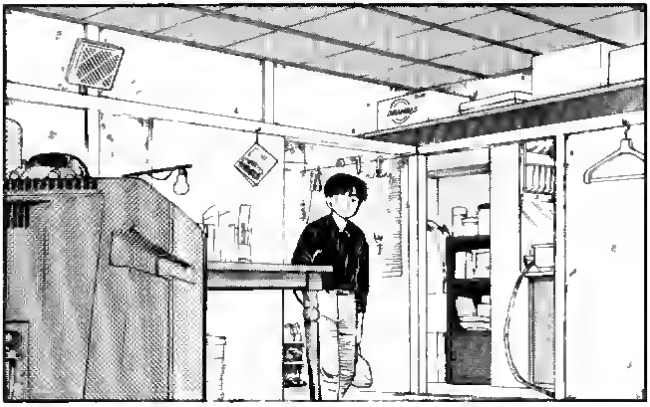
SEE YOU

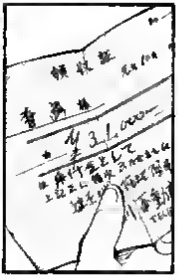
...

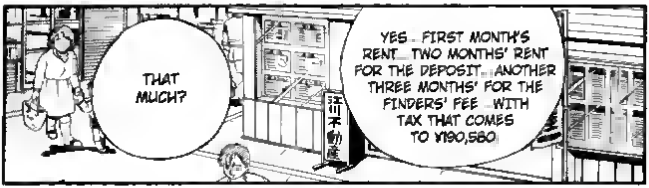
HUH?
WHO IS SHE, ANYWAY?
SHE'S QUITE ORDINARY
FOR SOMEONE WITH SUCH AN UNUSUAL BACKGROUND FORTUNATELY, THAT WORKS TO OUR ADVANTAGE.
WHAT A MANSION!
KA-CHAK
SHE COMES FROM A WEALTHY FAMILY WHOSE FORTUNES HAVE APPARENTLY TAKEN A BAD TURN
SHE WAS IN DIRE STRAITS FINANCIALLY, SO SHE TOOK THE JOB ON THE SPOT.

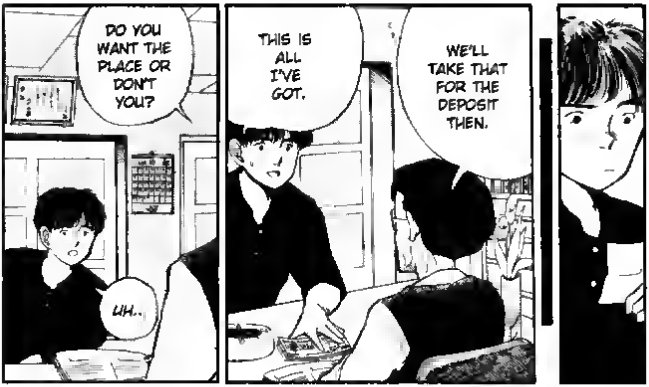
ACT FORTY
THE GREAT ESCAPE





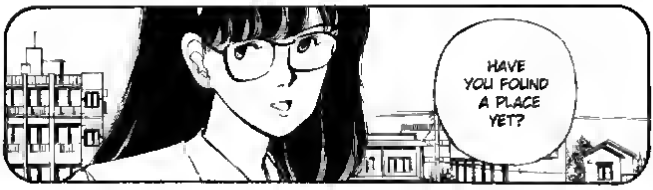


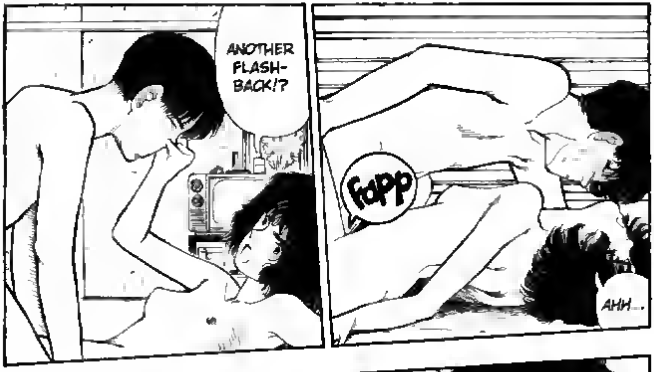

THAT MUCH?
YES. FIRST MONTH'S RENT, TWO MONTHS' RENT FOR THE DEPOSIT, ANOTHER THREE MONTHS' FOR THE FINDERS' FEE. WITH TAX THAT COMES TO ¥190,580.
王仙不動産

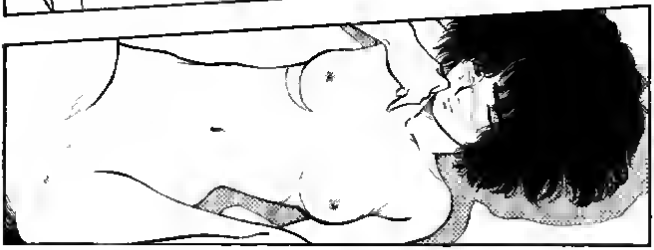

DO YOU WANT THE PLACE OR DON'T YOU?
UH..
THIS IS ALL I'VE GOT.
WE'LL TAKE THAT FOR THE DEPOSIT THEN.

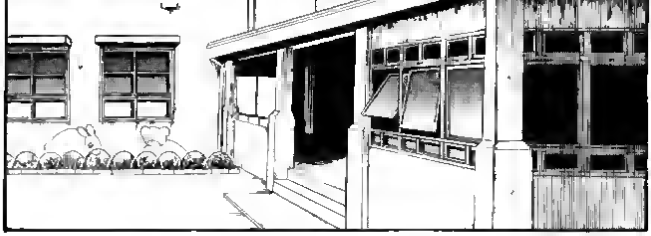
YOU WERE JUST HAVING A FLASH-BACK, WEREN'T YOU?

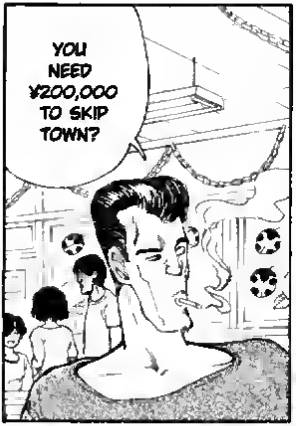
W- WHAT ARE YOU DOING HERE?
YOU JUST HID SOME-THING.
EH?
DID NOT.
SHOW ME--!
AYA...
YOU WANT ME?
FREDDY'LL BE HOME ANY MINUTE.
HE'S ON THE LATE SHIFT.

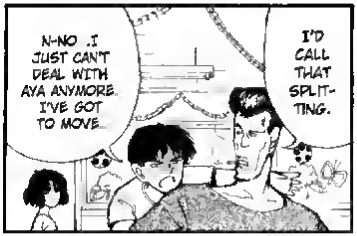

HAVE YOU FOUND A PLACE YET?

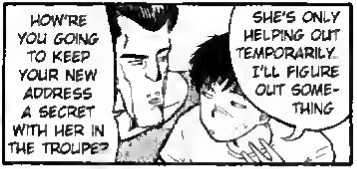

ANOTHER FLASH-BACK!?
FaPP
AHH...

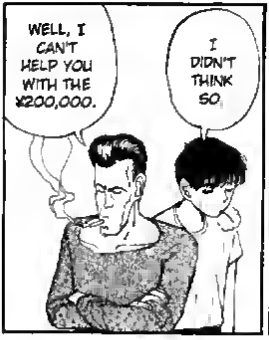


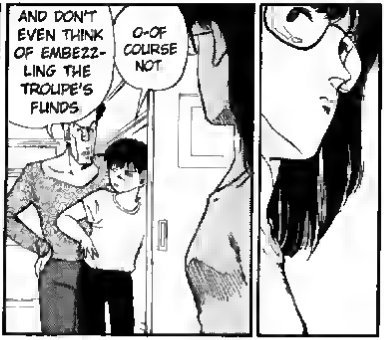



YOU NEED ¥200,000 TO SKIP TOWN?

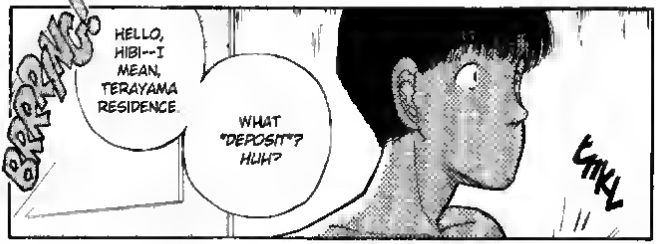

N-NO .I JUST CAN'T DEAL WITH AYA ANYMORE. I'VE GOT TO MOVE.
I'D CALL THAT SPLIT-TING.


HOW'RE YOU GOING TO KEEP YOUR NEW ADDRESS A SECRET WITH HER IN THE TROUPE?
SHE'S ONLY HELPING OUT TEMPORARILY. I'LL FIGURE OUT SOME-THING


WELL, I CAN'T HELP YOU WITH THE ¥200,000.
I DIDN'T THINK SO.


AND DON'T EVEN THINK OF EMBEZZ-LING THE TROUPE'S FUNDS.
O-OF COURSE NOT.

YAK!
YOU'RE THINKING ABOUT SOMETHING ELSE
THIS IS NO FUN
WHAT'S ON YOUR MIND?
WHAT'S WRONG WITH YOU?
TOTO


BRRRING!
HELLO, HIBI--I MEAN, TERAYAMA RESIDENCE.
WHAT "DEPOSIT"? HUH?
GNKL

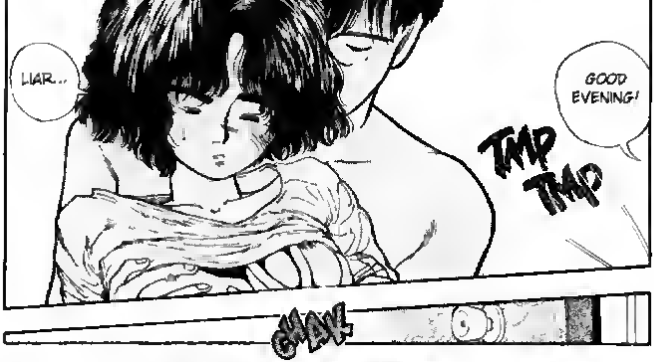
WHAT AGENCY? "PAYMENT PERIOD"? IS THIS SOME KINDA TELEMARKETING PITCH!? I'M NOT INTERESTED!

YES, YES. IN A FEW DAYS. YES.

NO, I'M NOT.
YOU'RE HIDING SOMETHING FROM ME!

GRRG

WHAT WAS THAT ALL ABOUT?
SOMETHING TO DO WITH THE TROUPE.


LIAR...
GOOD EVENING!
TMP TMP
GYAK!

IT'S BEEN A WHILE...
AND I WAS IN THE NEIGHBOR-HOOD, SO...

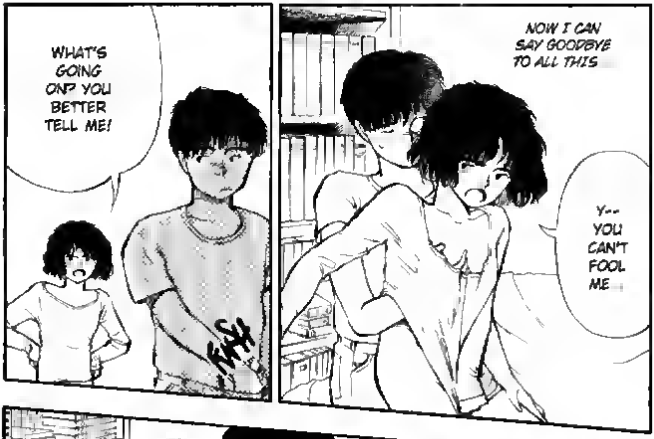
DO YOU HAVE COMPANY ?
NO, NO!
KRASH KRESH

HOW ARE THINGS ?
ANY-THING BEEN TROUB-LING YOU?

IT SEEMS SO.
UH-UH.

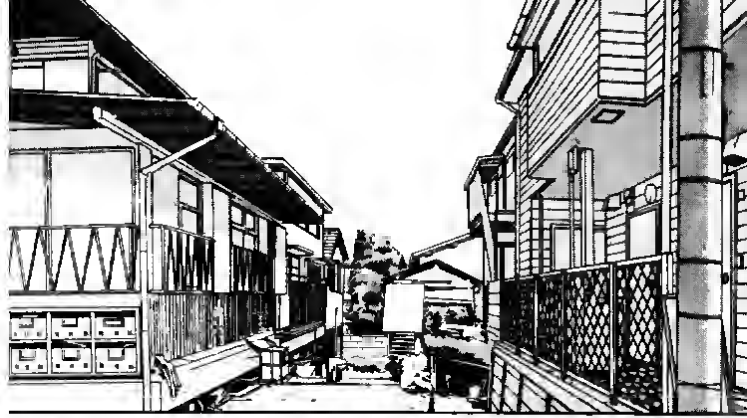
SO YOU'RE MOVING.
TO TELL THE TRUTH, THAT'S IT EXACTLY
WHY ARE YOU SPEAKING SO SOFTLY?
IT'S LATE THE NEIGHBORS.
I MOST HEARTILY APPROVE. GETTING AS FAR OUT OF HER REACH AS POSSIBLE IS A SUPERB PLAN.
BUT I IMAGINE YOU'LL NEED MONEY.
YES.
IS ¥300,000 ADEQUATE?
THINK OF IT AS AN INVESTMENT IN A NORMAL, HEALTHY LIFE.
SOUNDING LIKE A PHARMACEUTICAL AD, MR. TATSUMI LEFT.
LUCKED OUT
SLAMM
E-BUT... I THOUGHT YOU COULDN'T HELP ME OUT FINANCIALLY?
IN AN EMERGENCY, THE RULES CAN BE BENT.

WHAT WERE YOU WHISPERING ABOUT?


WHAT'S GOING ON? YOU BETTER TELL ME!
NOW I CAN SAY GOODBYE TO ALL THIS
Y-- YOU CAN'T FOOL ME

MEANING-LESS SEX!
N-- NO...
AHH!

FEELS SO GOOD!
PHEW...



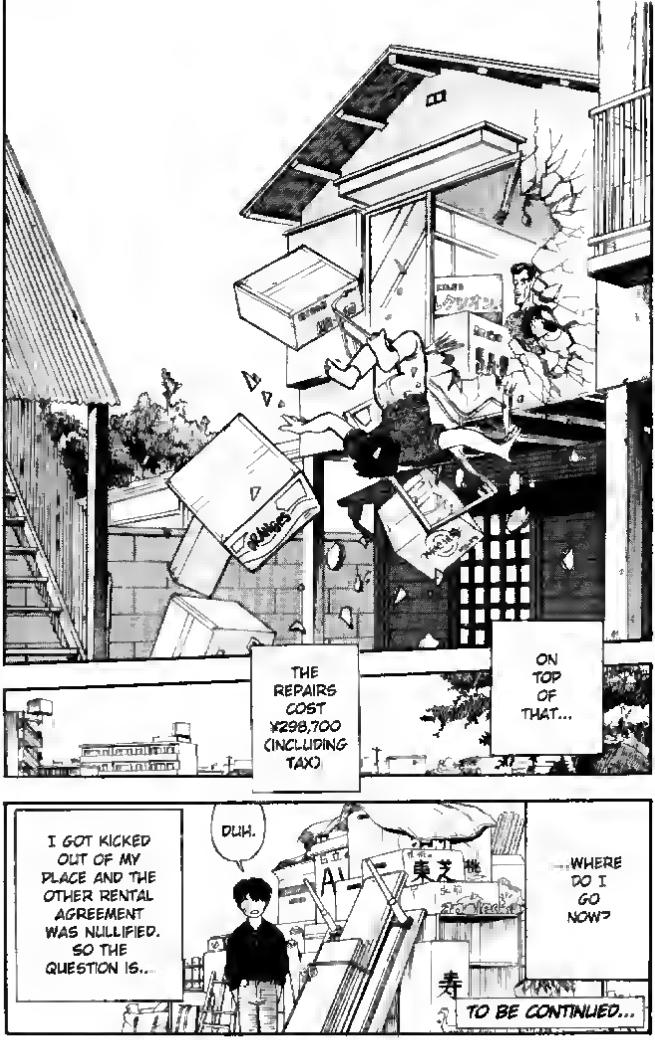
YOU SURE YOU CAN MOVE ALL THIS IN ONE GO?
I HAVE TO GET OUTTA HERE BEFORE AYA COMES OVER AFTER WORK.
Fuji APPLES
apples
MELONS

THIS MODEL GUN IS HEAVY.
D-- DON'T

I'M SKIPPING REHEARSAL FOR YOU, MAN ..
TRUCK'S LATE

SHE'LL FIND OUT SOON ENOUGH ANYWAY...
AT LEAST I'M TAKING ACTION!
WHY KEEP YOUR COLLEGE ENTRANCE EXAM TEXT-BOOKS!?
YOU SURE HAVE A LOT OF JUNK.
CAREFUL! THE BOXES WILL TOPPLE OVER.
SENTIMENTAL VALUE?
Y-YOU'RE RIGHT.
I GET IT.
WHAT!?
I'M NOT STUPID
SOUP

I-I'M SORRY I DIDN'T MENTION I WAS MOVING... IT'S JUST THAT...BAD TIMING, I GUESS...AND..
SO DON'T BE TOO UPSET. I MEAN, IT'S NOT LIKE WE'VE MADE A COMMITMENT TO EACH OTHER OR ANYTHING, RIGHT?
THAT ALL YOU HAVE TO SAY FOR YOURSELF?
THOK!
KRE-K!
KRASH!
BUMP!


THE REPAIRS COST ¥298,700 (INCLUDING TAX)
ON TOP OF THAT...
I GOT KICKED OUT OF MY PLACE AND THE OTHER RENTAL AGREEMENT WAS NULLIFIED. SO THE QUESTION IS...
DUH.
...WHERE DO I GO NOW?
TO BE CONTINUED...

Translation by YUJI [illegible]
Lettering & Touch-Up Art by DAN NAKROS

Story & Art by
NAOKI YAMAMOTO

DANCE till TOMORROW

ACT FOUR: ALONE
SLUMMING

THE STORY THUS FAR...

College student Seiichiro Sakurai [illegible] million-dollar inheritance from his great-grandpa's estate if he graduates, gets married, [illegible] Unfortunately, he's easily distracted from his studies by a sexy young woman named [illegible] even though he suspects she's a spy in cahoots with his money. Suekichi's lawyer, the manager of his apartment, [illegible] just suspect it—he's convinced [illegible]

Now that Seiichiro's [illegible] Aya's ex-husband have discovered their common interest in separating the seventeen loving feet always between them, they've hired a winsome, flaky, strip-tease dancer nicknamed Miyuki to bait his seduce Seiichiro away from Aya. [illegible] proceeds to get his hands on two things: a private portion of Miyuki's and a hot pistol the Yakuza upstairs has lovingly requested him to hold on to! After Aya plays Russian roulette with the gun and Suekichi's crutch, he storms in [illegible] apartment for, far away and runs into Miyuki's ex-ball and mans on the family home. Unfortunately, his plan to [illegible] is foiled by a fight with Aya, leading to a repair bill that eats up his moving allowance. With a [illegible] to go home, what will the poor and fickle boy do now?

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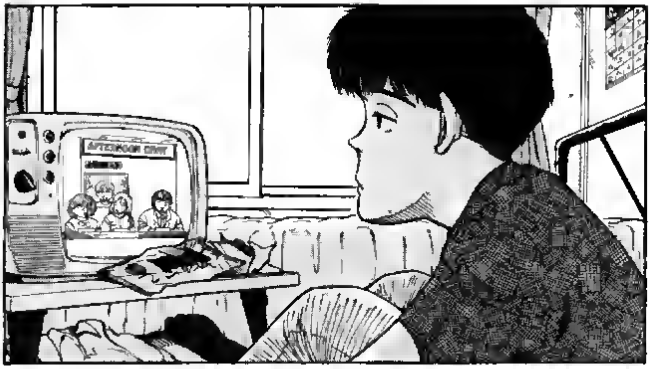
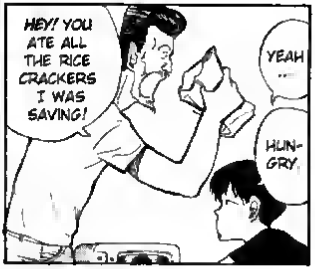

AFTERNOON CUT

WHAT ABOUT YOUR SHIFT?
TAKING...
...THE DAY OFF SICK


HEY! YOU ATE ALL THE RICE CRACKERS I WAS SAVING!
YEAH...
HUN-GRY.

AREN'T YOU OVERDOING THIS DOWNWARD SPIRAL THING A LITTLE?
WHAT DO YOU MEAN? I'M NOT DOWN
ONE, TWO, THREE
WE'RE GOING TO BE LATE FOR REHEARSAL. LET'S BOOGIE
AND AFTER SUEKICHI'S PLACE FELL APART, FREDDY DIDN'T HAVE ANY PLACE TO GO, SO I BROUGHT HIM HOME..
BUT WHEN I SAID HE WAS GOING TO BE STAYING WITH US, MY FOLKS TOTALLY FREAKED
abidas

GOOD MORNING.
THREATENED TO KICK ME OUT... SMELLS OF SOME SERIOUS RACISM TO ME.
YO!
SORRY FOR ALL THE INCONVENIENCE.
HE'S BEEN STAYING AT MY PLACE
SOUNDS ROUGH!
WE'RE STARTING ALREADY?
WE DON'T HAVE MANY DAYS LEFT
FWOOM!

YOU ALL RIGHT? THAT DIDN'T SOUND TOO GOOD.
WHAT'S UP WITH YOU, MAN?
I'M FINE, REALLY

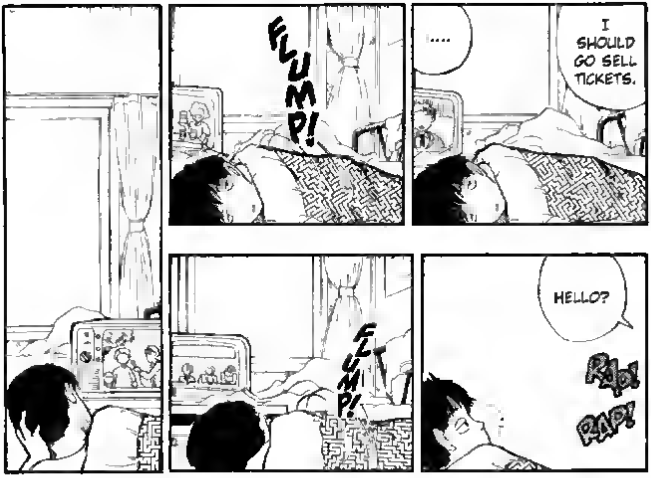
WE NEED A FEW MORE MEMBERS.
AND WE NEED A SPACE FOR THE AFTERNOON.

IS YOUR HEAD ALL RIGHT?
OH, YEAH I'M FINE NOW.
THINGS AREN'T GOING WELL, HUH?

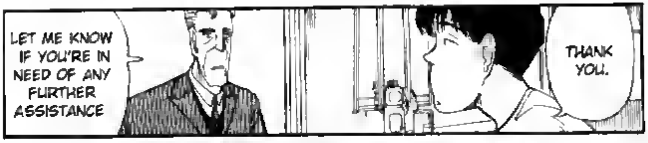
YOU LOOK KINDA DOWN.
I'M ALL RIGHT. RELIEVED, ACTUALLY.
FOUND A NEW PLACE YET?
I SPENT EVERY-THING ON THE REPAIRS
YOU COULD STAY AT MY HOUSE
HUH?
BUT...
WE'VE GOT PLENTY OF ROOMS. MY FATHER WON'T MIND. JUST FOR THE TIME BEING, OF COURSE...

THANKS
I'LL THINK ABOUT IT

IT'S BEEN LIKE THIS FOR DAYS NOW. .


FLUMP!
....
I SHOULD GO SELL TICKETS.
FLUMP!
HELLO?
RAP!
RAP!

TRASH PICK UP
ONE OF YOUR TROUPE COLLEAGUES SAID I COULD FIND YOU HERE.
I HEARD ABOUT YOUR ORDEAL. IT'S ALL DUE TO THAT WOMAN. THAT'S WHY I ADVISED YOU TO RID YOURSELF OF HER..
WELL, THAT'S ALL WATER UNDER THE BRIDGE NOW HERE'S SOME MONEY TO FINANCE YOUR MOVE ..
UH-HUH HI. .
IS IT NOT SUFFI-CIENT?
IT'S JUST THAT...MONEY SEEMS TO EVAPORATE IN MY HANDS.

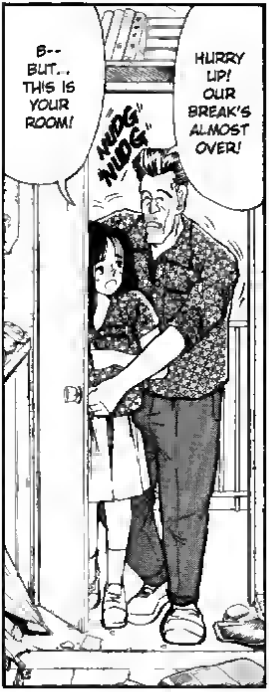

LET ME KNOW IF YOU'RE IN NEED OF ANY FURTHER ASSISTANCE
THANK YOU.

WHOOP

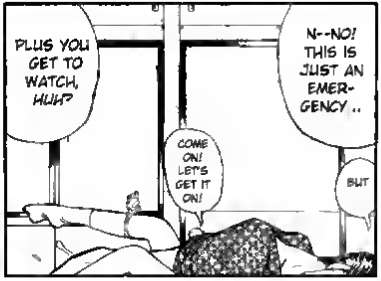
TATSUMI CAME BY?
IKEZ
YOU TOOK THE DAY OFF AGAIN, HUH, SUEKICHI?
FREDDY FILLED IN FOR ME
WHAT ABOUT THE SHOW?
MIYUKI'S REPLAC-ING ME
WELL, THAT'S JUST GREAT! YOU GET KICKED OUT OF YOUR APARTMENT AND ALL YOU DO IS BUM AROUND WHILE EVERYONE ELSE DOES YOUR WORK FOR YOU.
YOU'RE A LITTLE OUT OF IT, SO EVERYONE FEELS SORRY FOR YOU. EVENTUALLY YOU'LL GET YOUR INHERITANCE AND LIVE LIKE A HERMIT

I'M A DIVORCÉE. I'VE BEEN THROUGH A LOT. YOU NEED ADVICE? TALK TO ME
OH YEAH? WELL, SPARE ME THE LECTURE, MISS KNOW-IT-ALL.
ALL YOU DO IS SULK FROM MORNING TILL NIGHT!
YOU SURE DON'T LET YOUR MATURITY SHOW
GET TO THE POINT
YOU'RE SO SPINELESS AND WISHY-WASHY!
HERE WE GO AGAIN. ANOTHER QUICKIE FOR THE STUDENT AND THE DIVORCÉE.
WANT ME TO JUMP YOU?
YOU'RE ALL TALK AND NO ACTION.

YOU DON'T WANT TO?
YOUR BABBLING TURNED ME OFF.
WHUD!


B--BUT.. THIS IS YOUR ROOM!
HURRY UP! OUR BREAK'S ALMOST OVER!
NUDG NUDG

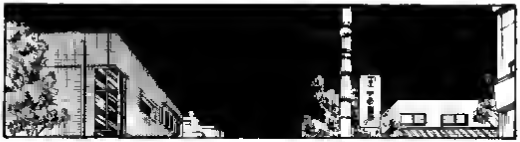
WHY ARE WE HIDING IN THE CLOSET?
I PROMISED I'D DISAPPEAR IF HE BROUGHT ANYONE HOME


PLUS YOU GET TO WATCH, HUH?
N--NO! THIS IS JUST AN EMER-GENCY..
COME ON! LET'S GET IT ON!
BUT

IKEZU PICKED UP SOME HIGH SCHOOL GIRL AT WORK.
D-- DON'T LOOK!
UNGH!
FWG
BUT
. . I'M NOT THAT KIND OF GIRL.
WOW!

IKEZU IS OUT OF CONTROL
SO WHAT DID YOU COME FOR, ANYWAY?
酒
OH! THAT'S RIGHT--I WANTED TO GIVE YOU THIS
THEY'RE GOING TO CHUCK YOUR STUFF IF YOU DON'T MOVE IT SOON
I FOUND THAT NOTE ON ONE OF YOUR BOXES WHEN I WENT BY YOUR OLD PLACE TODAY

SEE YA.
PULL YOURSELF OUT OF THAT FUNK HUH?



SUEKICHI LIVING AT YOUR HOUSE?
NOT BAD, NOT BAD...

LIVING WITH HIM MIGHT ACCELERATE THINGS!

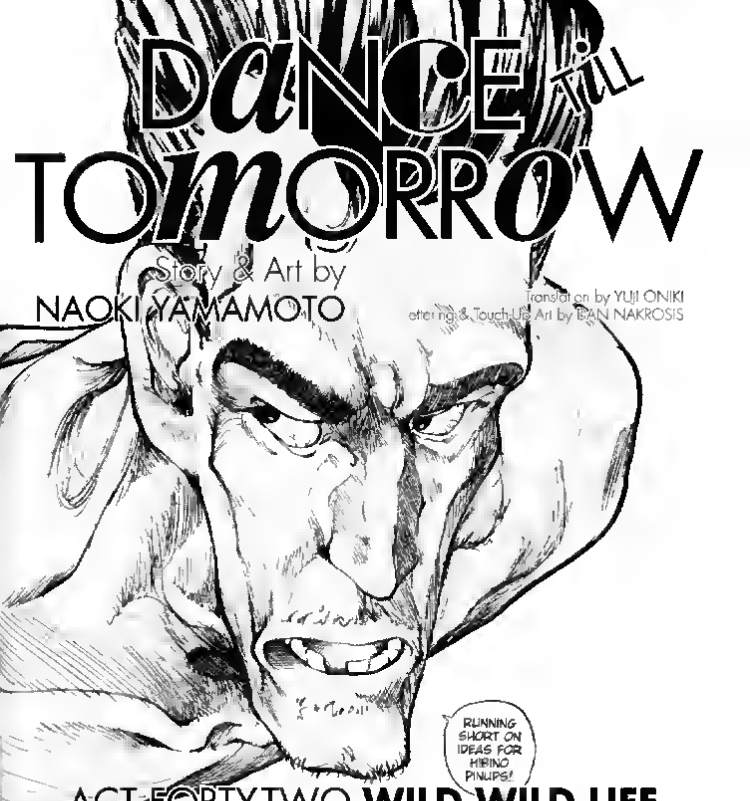
大竹電機
TOSHIBA

TO BE CONTINUED!

DANCE TILL TOMORROW

Story & Art by
NAOKI YAMAMOTO

Translation by YUJI ONIKI
Lettering & Touch-Up Art by BAN NAKROSIS



ACT-FORTY-TWO **WILD WILD LIFE**

THE STORY THUS FAR...

College student Suekichi will inherit 450 million yen (4.5 million dollars!) from his great-grandpa's estate if he graduates gets married establishes a career—all that good stuff. Unfortunately he is easily distracted from his studies by a sexy young woman named Aya even though he suspects she is only in love with his money. Suekichi's lawyer the manager of his trust fund doesn't just suspect it—he's convinced!

Now that Suekichi's lawyer and Aya's ex-husband have discovered their common interest in separating the sometimes loving (but always lustful) couple they've hired a girl named Miyuki as bait to seduce Suekichi away from Aya. After Aya playfully" threatens him with the hot pistol the local Yakuza kindly requested Suekichi to hold onto he schemes to find an apartment far far away and runs into Miyuki's oddball dad and mansion-like family home. Unfortunately his plan to leave quietly is foiled by a fight with Aya leading to a repair bill that eats all his moving allowance. Bumming with his lanky pal Ikezu provides free lodging food and x-rated porno (Ikezu and a freshman whom Aya and Suekichi peep upon) but how long can this state of affairs last?

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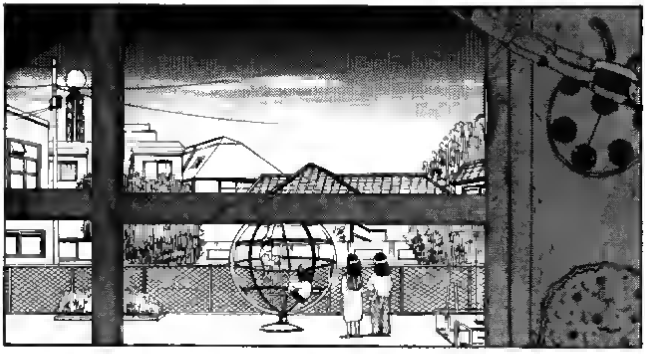
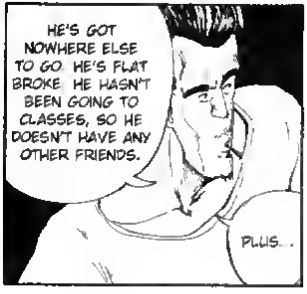


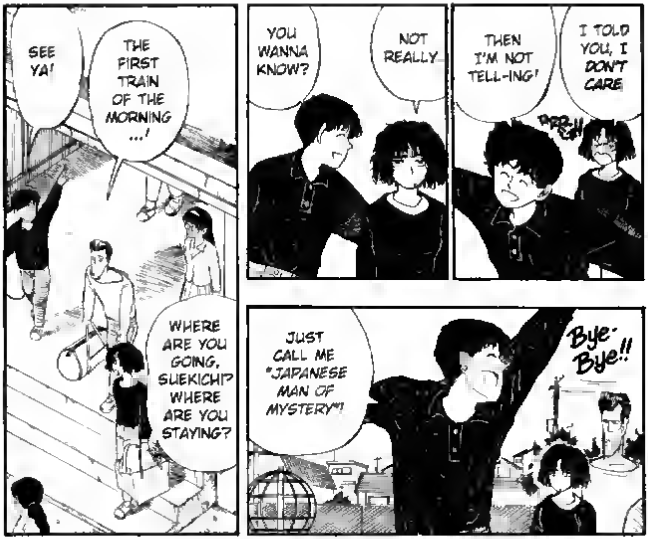
IT'S BEEN FOUR DAYS, HASN'T IT?
SINCE...?

SINCE SUEKICHI LEFT MY PLACE WHERE'S HE STAYING AT NOW?
DON'T KNOW, DON'T CARE.


HE'S GOT NOWHERE ELSE TO GO. HE'S FLAT BROKE. HE HASN'T BEEN GOING TO CLASSES, SO HE DOESN'T HAVE ANY OTHER FRIENDS.
PLUS...

HELLO, EVERY-BODY!
HE'S BEEN SHOWING UP FOR REHEARSAL EVERY DAY...
...IN THIS WEIRDO, STOKED MOOD.
EH?
HEYYYY! YOU GUYS WERE TALKING ABOUT ME, WEREN'T YOU? HUH? HUH?
WE WERE TALKING ABOUT HOW DOWN IN THE DUMPS YOU WERE WHEN YOU WERE STAYING AT MY PLACE AND HOW CHEERFUL YOU'VE GOTTEN ALL OF A SUDDEN...
I'VE JUST BEEN IN A GOOD MOOD LATELY... DUNNO WHY.

I FEEL LIKE I'M OFF TO A FRESH START... GETTING IN TOUCH WITH THE INNER ME...
A LITTLE EARLY FOR A MID-LIFE CRISIS, ISN'T IT?
AW, COME ON! CUT ME SOME SLACK.
YOU SEDUCER OF HIGH-SCHOOL GIRLS, YOU! YOU BREAKER OF TABOOS!
AT LEAST I STAY AWAY FROM WOMEN IN THE TROUPE.
WOW! TOUCHÉ! WHATEVER.
SPINE TURN TO JELLO, LATELY?
WE'RE GOING TO HAVE TO REHEARSE ALL NIGHT.
WHA-AT!?

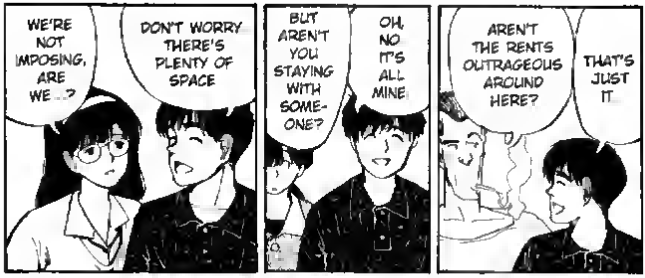

SEE YA!
THE FIRST TRAIN OF THE MORNING ...!
WHERE ARE YOU GOING, SUEKICHI? WHERE ARE YOU STAYING?
YOU WANNA KNOW?
NOT REALLY
THEN I'M NOT TELL-ING!
I TOLD YOU, I DON'T CARE
PPP-TOO!!
JUST CALL ME "JAPANESE MAN OF MYSTERY"!
Bye-Bye!!

THINK HE'S STAYING WITH MIYUKI?
HUH?
THEY WERE WHISPERING TOGETHER, REMEMBER?
SO? WHO CARES?
YOU'RE TAKING THIS PRETTY WELL, AYA

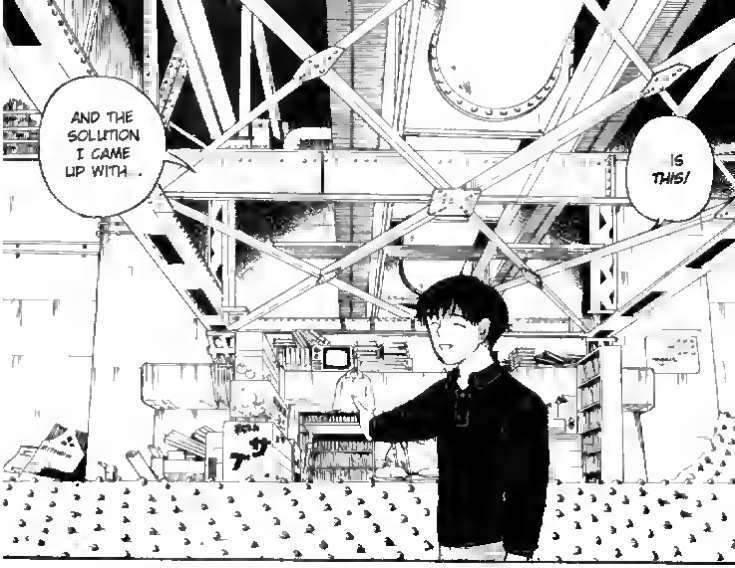
BOO!
GLOMP
I'M ONLY CONCERNED ABOUT THE WELFARE OF A FELLOW TROUPE MEMBER
SO YOU DO CARE

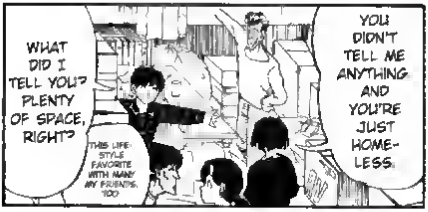
HE IS GOING TO MIYUKI'S!
NO, HE'S NOT.
HOW DO YOU-?
THEY ALL TAGGED ALONG.
I'M CONCERNED, TOO
SHE SAID IT...
I INVITED HIM, BUT--
DON'T YOU HAVE ANYTHING BETTER TO DO? NONE OF YOU HAVE HAD A WINK OF SLEEP!
WE'RE ALL CONCERNED.
HELLO, EVERYONE! WHAT'S GOING ON?

I WANTED TO BE THE MYSTERY MAN, HOUNDED BY BAD LUCK, BUT I GUESS I'M NOT SO UNLUCKY AFTER ALL. LOOK AT ALL THE PEOPLE WHO ARE WORRIED ABOUT ME!
WHO? WHERE?


WE'RE NOT IMPOSING, ARE WE...?
DON'T WORRY THERE'S PLENTY OF SPACE
BUT AREN'T YOU STAYING WITH SOME-ONE?
OH, NO IT'S ALL MINE
AREN'T THE RENTS OUTRAGEOUS AROUND HERE?
THAT'S JUST IT

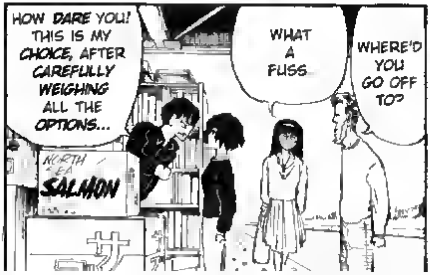
SO I GOT TO THINKING...
TO LIVE IN TOKYO, WE'RE FORCED TO PAY EXORBITANT AMOUNTS FOR CRAMPED LITTLE CLOSETS IT'S A CRIME!
WE'RE HUMAN BEINGS! WE HAVE LIVES! FRIENDS! WE DESERVE OUR CREATURE COMFORTS! SPACE! FREEDOM!
ENOUGH WITH THE PUBLIC SERVICE ANNOUNCEMENTS ...WHERE THE HELL IS THIS PLACE?


AND THE SOLUTION I CAME UP WITH...
IS THIS!


WHAT DID I TELL YOU? PLENTY OF SPACE, RIGHT?
THIS LIFE-STYLE FAVORITE WITH MANY MY FRIENDS, TOO!
YOU DIDN'T TELL ME ANYTHING AND YOU'RE JUST HOME-LESS.

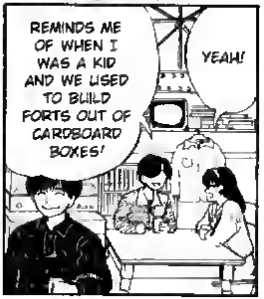
LET'S CELEBRATE SUEKICHI'S MOVE!

CHEERS!


HOW DARE YOU! THIS IS MY CHOICE, AFTER CAREFULLY WEIGHING ALL THE OPTIONS...
WHAT A FUSS.
WHERE'D YOU GO OFF TO?
NORTH SEA SALMON

PHEW! NOTHING HITS THE SPOT AFTER AN ALL-NIGHTER LIKE AN ICE COLD BEER!
I'M SO HAPPY! IN THE BOSOM OF ALL MY FRIENDS WHO CARE ABOUT ME--
BUT WHAT DO YOU DO WHEN YOU NEED TO--

NOTE THE AUTHOR'S FOND OF THE SPACES BENEATH BRIDGES



NO RENT. INFINITE SPACE, FREELY AT MY DISPOSAL.
JUST WHAT I'VE ALWAYS WANTED!

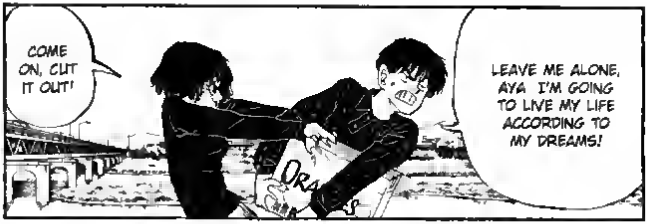
WHAT ARE YOU TALKING ABOUT? YOU CAN'T KEEP THIS UP!

THERE YOU GO AGAIN, MAKING ME FEEL LIKE SCUM!
YOU ARE THE WORLD'S EXPERT AT BRINGING PEOPLE DOWN, YOU KNOW THAT?
ARE YOU DRUNK?

COME ON, GET REAL! YOU'RE GONNA GET ARRESTED UNDER THAT WHATCHAMACALLIT VAGRANCY LAW! OR SOME PUNKS ARE GONNA KICK THE CRAP OUT OF YOU

I'LL JUST MOVE UNDER ANOTHER BRIDGE THEN.
AS LONG AS THERE ARE BRIDGES... THERE'LL ALWAYS BE A PLACE FOR ME...
WHAT ABOUT ALL YOUR JUNK?
IF YOU WANNA BE SO FOOTLOOSE AND FANCY-FREE, WHY DON'T YOU GET RID OF ALL THESE USELESS OLD MAGAZINES AND STUFF!?
WHAT UP WITH THAT?
GO EASY ON HIM, AYA. HE'LL MOVE ON WHEN HE'S READY...
UH-OH! WARNING! AYA ALERT!
BUT I'M GETTING DRUNK!
I SEE
HUH?
TMP TMP
NOW I GET IT!
WHAT'S GOING ON!?
MORE SNACKS, MAYBE?

THANK YOU, AYA. THANKS TO YOU I'VE HAD A REVELATION!
WHAT THE--!?
AV
SLAM!
SUEKICHI'S DRUNK.
STOP IT!
SPLASH!
LEAVE ME ALONE! I'M FINALLY FREE NOW!
DID REHEARSAL START ALREADY?


COME ON, CUT IT OUT!
LEAVE ME ALONE, AYA I'M GOING TO LIVE MY LIFE ACCORDING TO MY DREAMS!

NO MATTER WHAT YOU THROW OUT, YOU'LL STILL BE ROTTEN ON THE INSIDE!

KENK

OH LIM. I'M HOLDING ONTO THIS FOR SOMEONE FOR SAFEKEEPING, SO I GUESS I BETTER KEEP IT.
TAKE GOOD CARE OF THOSE PROPS, SUEKICHI

AND SO.. ALL I HAD LEFT WAS THE GUN IN MY HAND..
THAT'S IT..
JUST LIKE A GANG-STER FLICK!
WHAT ARE YOU DOING?
KLAP

AT LAST I WILL BE TRULY FREE!

STOP IT. THIS ISN'T FUNNY.
DON'T WORRY, BE HAPPY
PLEASE, SUEKICHI-!
WHERE'S MY LINE?

AYA...
IT ISN'T LOADED...
IT'S OKAY..
I DON'T REMEMBER THIS SCENE...
BUT THAT GUN IS REAL!
CHAK
SHHEE
BLAMMM
EH?
TO BE CONTINUED!

DANCE TILL TOMORROW

Story & Art by
NAOKI YAMAMOTO

Translation by YUJI ONIKI
Touch-Up Art by DAN NAKROSIS

ACT FORTY-THREE
ADDRESS UNKNOWN

THE STORY THUS FAR...

College student Suekichi will [illegible] graduates gets married establishes a [illegible] studies by a sexy young woman named Aya even though [illegible] lawyer the manager of his trust fund doesn't just suspect [illegible]

Now that Suekichi's lawyer and Aya's ex-husband have discovered [illegible] the seemingly loving (but always lustful) couple they've hired a girl named Miyuki [illegible] Aya. After Aya threatens him with the hot pistol the local Yakuza kindly requested [illegible] apartment far, far away and runs into Miyuki's oddball dad and mansion-like family home [illegible] fueled by a fight with Aya leading to a repair bill that eats all his moving allowance [illegible] Ikezu before deciding to burn it professionally, moving all his earthly goods under [illegible] Nirvana references too far by blowing his brains out in front of the troupe during h[illegible]

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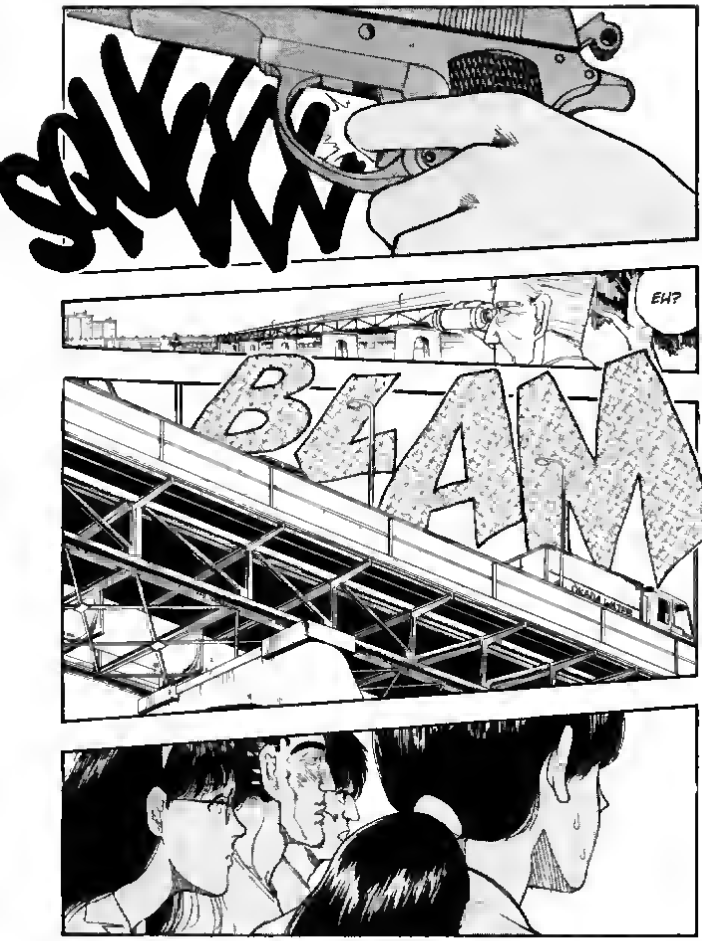
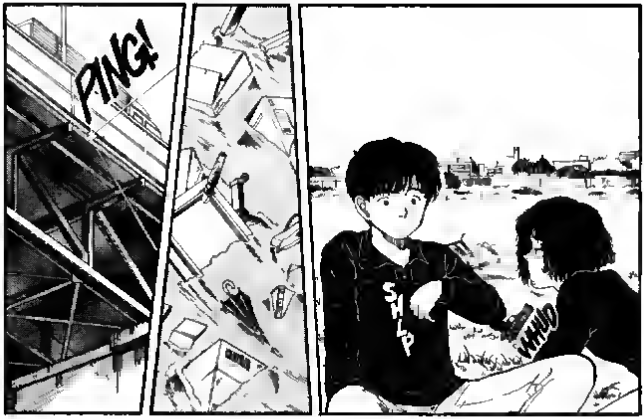

EH?
BLAM


PING!
SHARP
WHIRR

WOW
WHADDYA MEAN "WOW"!?
LAST TIME NOTHING HAPPENED.
THEY DIDN'T RIG IT VERY GOOD.
YOU IDIOT!
WHAT WOULD YOU DO IF YOU KILLED YOURSELF?
HE COULDN'T DO ANYTHING IF HE KILLED HIMSELF RIGHT?
SUEKICHI !!
FLUMP

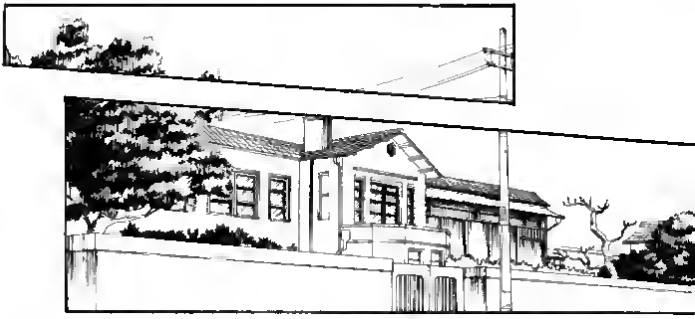
IS HE DEAD?
HE'S REALLY FEVER -ISH!

A RE-HEARSAL? THAT'S NOT ALLOWED DOWN THERE!
SORRY! WE'RE JUST FINISH-ING UP!
COME ON! GET UP, ALREADY!

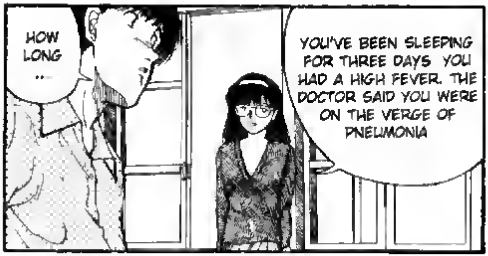
WHERE IS MR. TACHIMI?

HEY-- YOU LISTEN -ING?
I'M SORRY, I GOT DISTRAC- TED
MR. TACHIMI HASN'T BEEN FEELING TOO WELL THE LAST COUPLE OF DAYS. SOME KIND OF HEART TROUBLE
SPEAKING OF WHICH-- HOW IS HE?
HE SLEEPS ALL DAY
YOU KNOW, MR. TACHIMI CALLED ME TO ASK...
HMPH. IT WOULD'VE BEEN BETTER FOR ME IF HE DIED.
IN ANY CASE, I WISH YOU'D HURRY UP AND PUT THE MOVES ON HIM. THE SOONER THE BETTER.

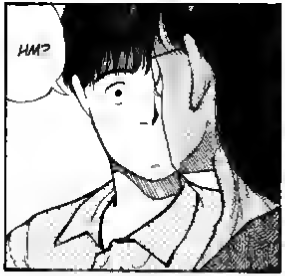
...WHY IT WAS AYA-- NOT YOU-- WHO SAVED SUEKICHI...



AWAKE ?
M-MMF!
KEEP EATING YOU MUST BE FAMISHED
WHERE AM I?
MY PLACE

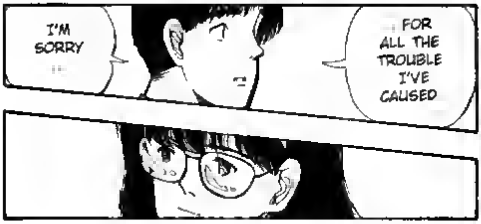

HOW LONG ...
YOU'VE BEEN SLEEPING FOR THREE DAYS. YOU HAD A HIGH FEVER. THE DOCTOR SAID YOU WERE ON THE VERGE OF PNEUMONIA

I WAS SICK
YOU WERE PUSHING YOURSELF SO HARD YOU DIDN'T EVEN NOTICE


HM?

SUEKICHI
YEAH

I UNDER-STAND YOU WERE SICK-- MAYBE EVEN DELI-RIOUS--
BUT I ALMOST *FAINTED* FROM THE SHOCK!

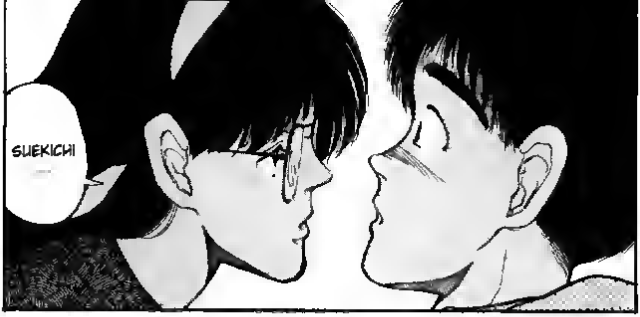

I'M SORRY
FOR ALL THE TROUBLE I'VE CAUSED

YO.
HEY.

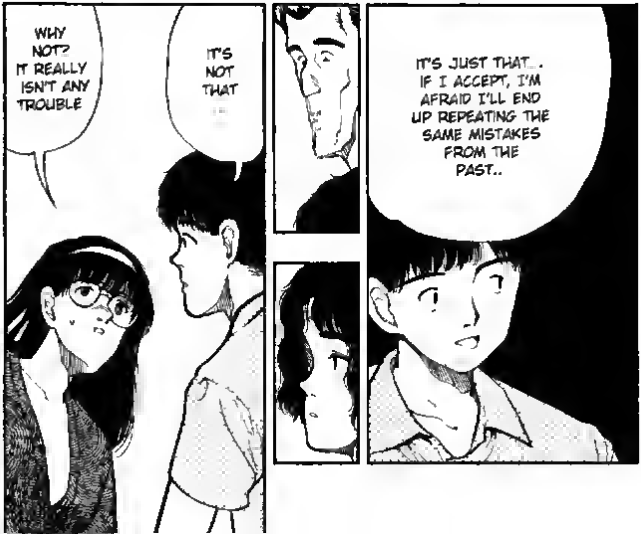
YOU CAN'T GO BACK TO THAT BRIDGE.

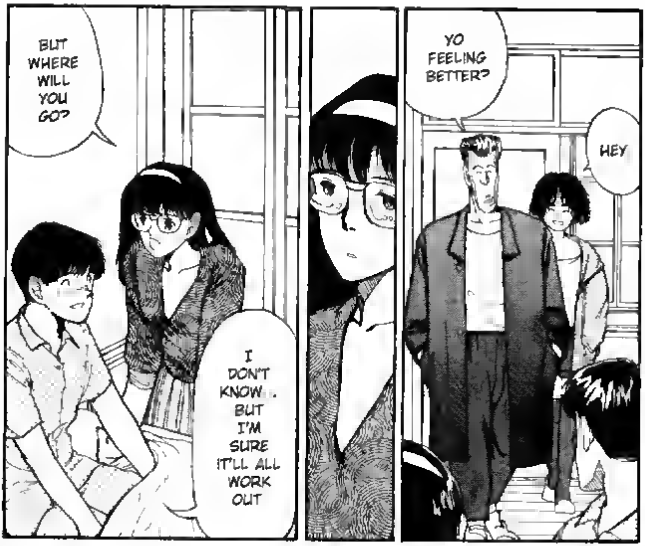
SO WHAT NOW?
HM?

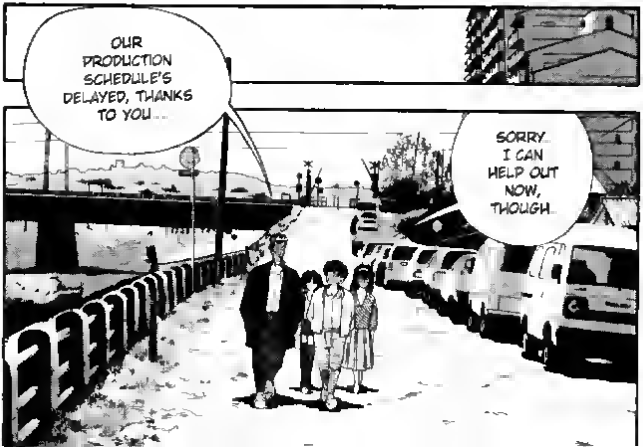
SPYING?
IT'S JUST GETTING INTERESTING
WHY DON'T YOU STAY HERE?
WHAT ?
WHEN I OFFERED BEFORE, YOU SAID YOU'D THINK ABOUT IT
WE'VE GOT PLENTY OF ROOM. WITH ONLY MY DAD FOR A HOUSEMATE, IT CAN GET LONELY. I'D LOVE IT IF YOU JOINED US
HOW SWEET
DUNNO 'BOUT THAT ..
COME ON-- WHAT DO YOU SAY?


SUEKICHI

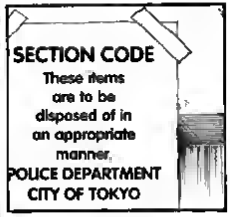
I'M
SORRY.

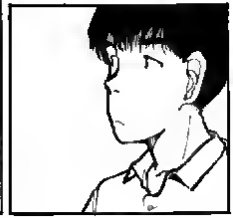

WHY NOT? IT REALLY ISN'T ANY TROUBLE
IT'S NOT THAT
IT'S JUST THAT.. IF I ACCEPT, I'M AFRAID I'LL END UP REPEATING THE SAME MISTAKES FROM THE PAST..


BUT WHERE WILL YOU GO?
I DON'T KNOW... BUT I'M SURE IT'LL ALL WORK OUT
YO FEELING BETTER?
HEY


OUR PRODUCTION SCHEDULE'S DELAYED, THANKS TO YOU...
SORRY... I CAN HELP OUT NOW, THOUGH...

THANK YOU
THIS WAS ALL WE COULD SALVAGE
BEER
AV


SECTION CODE
These items are to be disposed of in an appropriate manner.
POLICE DEPARTMENT
CITY OF TOKYO



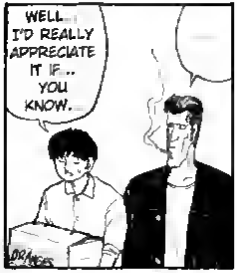
WHAT .!? YOU'RE GOING TO BURN IT?
I APPRECIATE ALL THE TROUBLE YOU WENT TO, BUT IT'S PRETTY MUCH JUNK.

YOU SAID, NO MATTER WHAT I GET RID OF I'LL STILL BE ROTTEN ON THE INSIDE . BUT I'VE GOT TO START SOMEWHERE, RIGHT?
YOU SURE YOU DON'T HAVE A TEMPER-ATURE ANYMORE?

I WANT TO UNBURDEN MYSELF START FROM SCRATCH.
WHEN ARE YOU GONNA QUIT BEING SO IMPUL-SIVE?

YOU KNOW... AT THE TIME, IT REALLY DID FEEL LIBER-ATING.
A PART OF ME WAS SERIOUS ABOUT LIVING OUT HERE...
MAYBE YOU NEED A LITTLE MORE REST...

MY TEMPERATURE MIGHT NOT HAVE HAD ANYTHING TO DO WITH IT.
SO WHERE'RE YOU GONNA STAY?


WELL... I'D REALLY APPRECIATE IT IF... YOU KNOW.

SO YOU LIKE SUEKICHI?
IT WON'T LIGHT UP!
HUH?

YES ...I DO.
YOU'RE ON!
SO I GUESS WE'RE IN COMPE-TITION THEN.
WELL, I DO TDO EVEN THAT IMPULSIVE SIDE
ISN'T STARTING FROM ZERO JUST ANOTHER WAY OF LEAVING ALL YOUR OPTIONS OPEN?
WELL... YOU COULD SAY THAT...
NO BURNING TRASH ALLOWED!
SORRY! WE'RE JUST FINISHING UP!

TO BE CONTINUED!

DANCE TILL TOMORROW

Translation by YUJI ONIKI
Lettering & Touch-Up Art by DAN NAKROSIS

Story & Art by
NAOKI YAMAMOTO

ACT FORTY-FOUR DISTANCE

THE STORY THUS FAR

A college student [illegible] graduates gets, married establ[illegible] sexy young woman named Aya [illegible] manager of his trust fund [illegible]

Now that Suek[illegible] ng [illegible] threatens his [illegible] for [illegible] and runs [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] million yen ($4.5 million dollars) from the [illegible] and [illegible] that he [illegible] that good stuff. Unfortunately, he's easily [illegible] [illegible] issues by [illegible] the corporate side is only in love with the money. Suekichi's lawyer, the [illegible]'s eccentricity.

Mayuki Iwase discovered Aya's common interest in supporting the eccentrics [illegible] girl named Miyuki on [illegible] to seduce Suekichi away from Aya. After Aya [illegible] finally requested Suekichi to hold party, he [illegible] to find an apartment [illegible] and surrender his family home. Unfortunately, his plan to leave quickly is [illegible] full of heroes from being under a bridge! At the welcome-moving party [illegible] the feverish Suzuki from deserting himself—returning soldiers. Mayuki later [illegible] that she could never consider herself in friendly rivalry for Suekichi's affections.

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SO SUEKICHI HAS REJECTED MIYUKI'S OFFER AND OPTED TO STAY WITH MR IKEZU INSTEAD?
THIS IS GETTING A LITTLE OLD AT THIS RATE, AYA'S NEVER GOING TO COME BACK TO ME
WHY AM I GETTING THE FEELING YOU'RE NOT BEING COMPLETELY STRAIGHT WITH ME...!?
WE SHOULDN'T BE SQUABBLING. WE'RE ALL IN THIS TOGETHER.
IT SEEMS TO ME THAT INSOFAR AS AYA IS NO LONGER LIVING WITH SUEKICHI, CIRCUMSTANCES HAVE IMPROVED.

I'VE BEEN MEANING TO ASK...
WHY ARE YOU SO INTENT ON SEPARATING AYA AND SUEKICHI?

YOU WOULDN'T BY ANY CHANCE BE DEVELOPING FEELINGS FOR SUEKICHI, WOULD YOU?
CORRECT ME IF I'M WRONG, BUT...
N-NO! I WAS JUST CURIOUS, THAT'S ALL.

JUST FOLLOW ORDERS.
FOR NOW, I WISH YOU TO MAINTAIN THE DISTANCE BETWEEN AYA AND SUEKICHI

THE ANSWER IS-- NONE OF YOUR BUSINESS. THE MORE YOU KNOW, THE GREATER THE CHANCE OUR PLANS WILL GO AWRY. YOU SHOULD CONSIDER THIS JUST A JOB!
Y-YES SIR.

SUEKICHI! ISHIDOME HASN'T GOTTEN A TICKET YET. WHAT'S YOUR PROBLEM?
HUH ...?
WHAT'S WRONG, MIYUKI?
OH-- I WAS JUST SPACING OUT.
10

WHAT DO YOU MEAN, "HUH"? ISHIDOME LENT US THIS REHEARSAL SPACE!
I-I'M SORRY. I'LL GET RIGHT ON IT.

THE SHOW START'S IN TWO DAYS AND THE PROPS AREN'T EVEN READY YET!
YOU'RE RESPONSIBLE FOR MAKING 20 SIGN-BOARDS FOR THE SECOND ACT
I'LL DO IT TO-NIGHT

WE HAVEN'T EVEN SOLD HALF OF OUR ADVANCE TICKETS.
I-I'M SORRY

IKEZU FINISHED HIS ASSIGNMENTS, SO NOW HE'S BOSSING YOU AROUND, HUH?
I DESERVE IT.
THE TICKETS AREN'T SELLING?
NOPE AS IF THERE'S ANYTHING YOU COULD DO ABOUT IT...
AYA!
WHOA! HUGE FACE!
YOU SAY THEATER MAKE BIG MONEY.. BUT WE SPEND A LOT OF YEN AND YEN NO COME BACK!
W-WHAT DO YOU EXPECT? THE SHOW HASN'T EVEN STARTED YET!
ONCE IT DOES, WE'LL HAVE LOADS OF MONEY.
REALLY?

CHUID
PHEW.
AAAHHHH
ZHOP
WHUMP!
GOTTA GOTTA MAKE PROPS TONIGHT..
HICK HICK

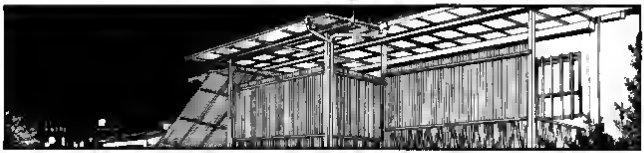
GOOD EVENING

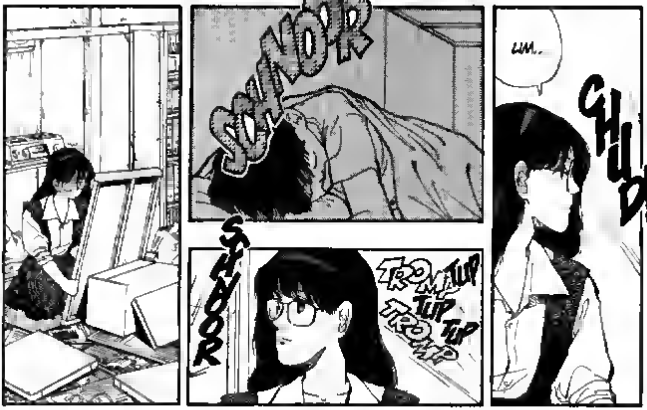
I DECIDED TO HELP YOU OUT WITH THE PROPS
O-OH. UM.. SURE
"TASTY SNACKS!
YOU'VE BEEN PULLING SO MANY ALL-NIGHTERS ,I FIGURED YOU COULD USE A HAND

WHERE'S IKEZU?
SAID HE HAD A DATE
CONSID-ERING HE HASN'T GOT MUCH SLEEP LATELY, HE'S SURE GOT A LOT OF PENT-UP ENERGY.

HEY, LET'S TIDY UP! IT'LL BE FUN!

SO I'VE BEEN HELPING OUT WITH PRODUCTIONS EVER SINCE...
SINCE HIGH SCHOOL, HUH?
I'VE ALWAYS BEEN A HUGE FAN OF SHIMOMURA'S TROUPE..
...SO I WANTED TO BE A PART OF IT.
SHOOR
YOU WON'T BE ON OPENING NIGHT, IF YOU KEEP THIS UP!
A-ALL RIGHT THEN... BUT JUST A COUPLA HOURS...
YOU SHOULD TAKE A LITTLE NAP
OH, I'M F-FINE.




SQUNO'R
SFNOOR
TR-MTUP TUP TUP TR-MTP
UM..
CHUD!

HUH?

WHAT THE--!?
I STOPPED BY...
SLAMM
HEY! WHAT'S GOIN' ON IN THERE!?
I JUST NEED TO CLEAN UP A LITTLE!
BAM!!
I CAME TO HELP WITH THE PROPS, BUT SUEKICHI WAS SO TIRED THAT HE--
BAD TIMING! BAD TIMING!
HIDE IN HERE FOR NOW...
WHA--!?
AND KEEP QUIET!
SHOO
SORRY... I JUST HAD TO REARRANGE THINGS A LITTLE

THERE'S ANOTHER WOMAN, ISN'T THERE?
COURSE NOT! COME ON, DON'T YOU TRUST ME?
HUNH?

IT'S NOT THAT I DON'T TRUST YOU. IT'S JUST THAT YOU'RE ACTING SO SUSPICIOUS!
DON'T BE SILLY. WHERE WOULD WE BE WITHOUT TRUST?

THIS PLACE IS STILL A DISASTER AREA! WHAT BULL!
WHY DON'T WE MAKE OUR WAY TO THE BED THEN?
WHAT'S GOING ON?
WELL ...

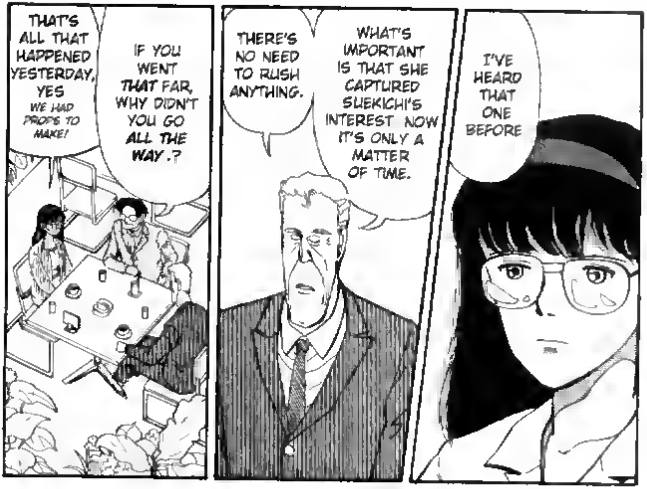
AIEEEE
!!!!
FAPP
FAPP
FAPP
FAPP

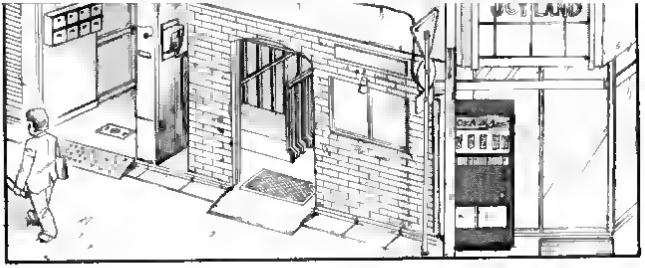
WOW

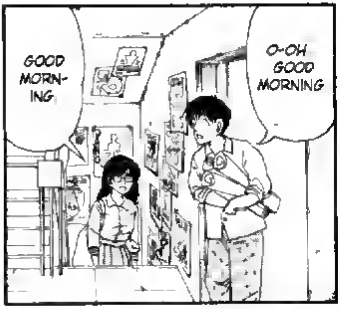
HUH?

HOOARGHH!!
DON'T YOU DARE BITE ME THERE! OHHHHH.

IS THAT ALL?


THAT'S ALL THAT HAPPENED YESTERDAY, YES
WE HAD PROPS TO MAKE!
IF YOU WENT THAT FAR, WHY DIDN'T YOU GO ALL THE WAY.?
THERE'S NO NEED TO RUSH ANYTHING.
WHAT'S IMPORTANT IS THAT SHE CAPTURED SUEKICHI'S INTEREST NOW IT'S ONLY A MATTER OF TIME.
I'VE HEARD THAT ONE BEFORE





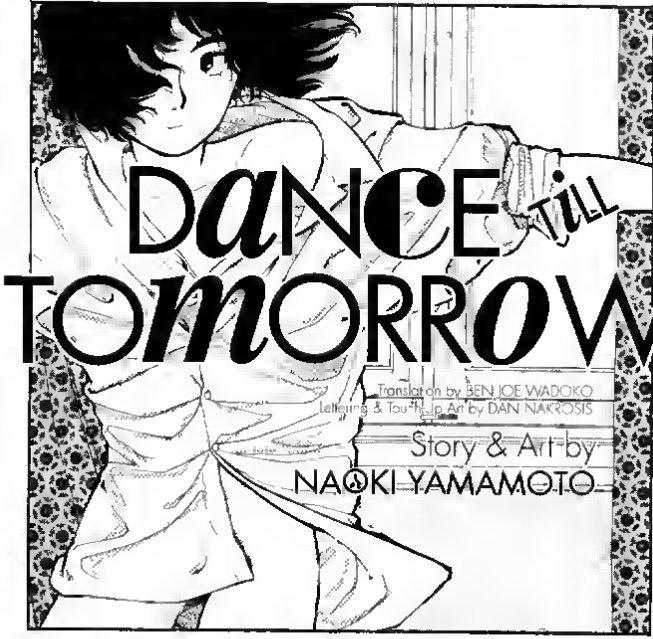
TO BE CONTINUED!

ACT FORTY-FIVE **OPENING NIGHT**

THE STORY THUS FAR...

College student Suekichi will inherit 450 million yen (4.5 million dollars!) from his great-grandpa's estate if he graduates, gets, married establishes a career—all that good stuff. Unfortunately, he is easily distracted from his studies by a sexy young woman named Aya, even though he suspects she is only in love with his money. Suekichi's lawyer, the manager of his trust fund, doesn't just suspect it—he's convinced!

Now that Suekichi's lawyer and Aya's ex-husband have discovered their common interest in separating the sometimes loving (but always lustful) couple, they've hired a girl named Miyuki as bait to seduce Suekichi away from Aya. After Aya threatens him with the hot pistol the local Yakuza kindly requested Suekichi to hold onto, his plan to step out of the relationship quietly is foiled by a fight with Aya, a stint living under a bridge, and a bizarre attempt at shooting himself with the Yakuza's gun, which Aya knocks into the river. As Miyuki gets more involved with Suekichi's theater troupe and Suekichi, Aya advises Miyuki that she should now consider herself in friendly rivalry for his affections. But can Aya keep it friendly—and is Miyuki moving fast enough to suit her bourgeois masters?



Translation by BEN JOE WADOOKO
Lettering & Touch-Up Art by DAN NAKROSIS

Story & Art by
NAOKI YAMAMOTO

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SORRY, I HAD TO STAY LATE AT THE NURSERY SCHOOL
YOU'RE LATE!
FUSSY!
GOOD MORNING!
BUT CHECK THIS OUT, GUYS!
HA!
I'M GONNA SHOW SUE-KICHI!
SUE-KICHI'S TRYING ON HIS COSTUME
WHAT'S GOING ON?
SHE UNLOADED SO TICKETS!
HA!

HEY! YOU LOOK FAN-TAS-TIC
Q-QUIT TEASING
HOLD STILL NOW!
S-- SORRY ...
I NEVER REALIZED WHAT A NICE BODY YOU HAVE.
HEY, AYA! CHECK IT OUT! MIYUKI SEWED THIS ALL BY HER-SELF.
DOESN'T HE LOOK CUTE!?
WHAT'S UP WITH HER?

OKAY, EVERYBODY! AFTER DINNER, WE'VE GOT ONE MORE SET-CHANGE REHEARSAL!
WELL, WE OPEN TOMORROW, SO THEY'VE GOT TO BE FINISHED TONIGHT.
WE'RE NOT EVEN DONE WITH THE PROPS!
WE'VE GOT AN EMERGENCY! MUTO CAN'T STAY PAST SIX!
WE STILL NEED MORE FABRIC!
THIS IS A POLAR BEAR! WE ORDERED A JAPANESE BROWN BEAR!
AYA ...?
WHAT'S WRONG, AYA?
I. FORGOT TO MEMORIZE MY NEW LINES.

SO SHIMOMURA'S SPENDING THE NIGHT AT THE THEATER...
AND MIYUKI'S PULLING ANOTHER ALL-NIGHTER TO FINISH THE COSTUMES

TWO ALL-NIGHTERS IN A ROW! DAMN!
AYA...IT TOO LATE TO DO NOW.
DON'T TALK TO ME--I'LL FORGET MY LINES.

I CAN'T BELIEVE YOU! YOU'RE GONNA MAKE EVERYONE LOOK BAD.
IT'S NOT MY FAULT! MY PART GOT CUT AND MY LINES GOT CHANGED!
I JUST NEED A LITTLE TIME TO GET IT RIGHT!

THAT'S WHY I OBJECTED TO LETTING AN AMATEUR LIKE YOU JOIN THE TROUPE.
OH, AND YOU'RE MR. PROFESSIONAL?

LIKE YOU'RE REALLY GOING TO MEMORIZE YOUR LINES BY TOMORROW NIGHT...
GET OFF MY CASE!

AYA TOO UPSET ABOUT SUEKICHI
OH SHUT-UP, MR HOME-LESS

I'M TRYING TO MEMORIZE MY LINES.

SUEKICHI NOT SMART OR BAD ENOUGH TO KEEP TWO GIRLS
HE CONFUSE. NOT KNOW WHAT TO DO.

AHEM
KOFF
LOOK LIKE IT TIME FOR ME TO GO MY ROOM!
DON'T PRAY TOO LOUD.

GUD
NEXT
DAY
WHAT'S GOING ON?
YAMMER YAMMER
WHAT DO YOU MEAN!?
LOOK AT ME!
HEY, YOU LOSER!
FART FACE!
SONOFABITCH!
OUTTA MY FACE!
TAKE THAT, YOU!
FUCK OFF!
DON'T PUSH!!
LET ME SEE!!
DOO-DOO HEAD!
AHEM! WE'RE STARTING SOON, SO...
THEN SAYS HIM. I SAYS-
REALLY? I CAN'T BELIEVE IT!
Y'KNOW WHAT, THOUGH?
UNBELIEVABLE!
SPILL IT, SISTER!
YOU'RE KIDDING!
MS. HIBINO TAUGHT US THESE WORDS

WOW! EVERYONE MADE IT! THAT'S GREAT!
THIS IS A THEATER, NOT A NURSERY SCHOOL!!
P--- PLEASE BE QUIET
WHAT ARE WE GONNA DO NOW!? THE SHOW'S DOOMED!!
DON'T YOU GET IT!? DOING THEATER IS A LOT MORE THAN JUST PUTTING ON A COSTUME
EVERYONE WORKED THEIR BUTTS OFF ALL MONTH-- FOR THIS!?
DON'T YOU HAVE ANY RESPECT FOR ANYTHING?
CAN'T YOU DO SOMETHING ABOUT THESE BRATS?
HEY! WE'RE PAYING CUSTOMERS!
HOW DARE YOU CALL OUR CHILDREN "BRATS"!?

OH, YEAH!? WELL, WHO WAS WHINING ABOUT LOW TICKET SALES, HUH!?
LET'S SEE YOU UNLOAD SO TICKETS, YOU LOUSY PRODUCTION MANAGER!!
SHUT UP! YOU DON'T KNOW THE FIRST THING ABOUT--
AND YOU JUST PRETEND TO--
HUH?
YAMMER YAMMER
HUH?
DO YOU TWO PLAN TO RUIN OUR SHOW!?
IF OUR AUDIENCE IS FULL OF BRATS, THEN WE'LL JUST HAVE TO TAILOR OUR PERFORMANCE TO THEM.

YO
W--W--WELCOME, SIR
HEY! IT'S A YAKUZA!
SO THAT'S A YAKUZA, HUH?
WOW! LOOK AT THE YAKUZA
YAKUZA YAKUZA YAKUZA
JUST AS I THOUGHT!
URK
HEY! HE LOOKED AT ME!
WHAT'RE WE GONNA DO?
WE DON'T HAVE MUCH CHOICE
HEY! IT'S MS. HIBINO!
SHE LOOKS CUTE IN THAT COSTUME!
HELLO!
GOOD EVENING!
EH?

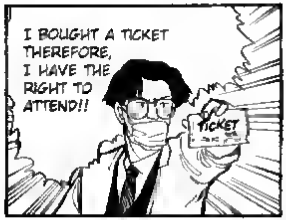
OKAY, EVERYBODY I WANT YOU ALL TO PUT YOUR SIT BONES IN YOUR SEATS. NOBUTAKA, CALM DOWN.
OKAY!
THE SHOW'S ABOUT TO START
IMPRESSIVE. I FORGET SHE'S A TEACHER

HUH?

UGH.

ALL RIGHT, THEN.
LET'S PUT ON A SHOW THAT'LL DAZZLE BOTH THE KIDS AND THE YAKUZA!

WHAT THE HELL ARE YOU DOING HERE!?
I..


I BOUGHT A TICKET THEREFORE, I HAVE THE RIGHT TO ATTEND!!
TICKET

I HATE THAT STINKY ATTITUDE OF YOURS!
WHOK
THOK
THOK
I THINK WE'RE RUNNING LATE

LATER...

KLAP
KLAP
KLAP
MS. HIBINO!
MS. HIBINO!
KLAP
KLAP
KLAP
KLAP

WELL, WE PULLED IT OFF
"INCORPORATING THE YAKUZA AND CHILDREN IN THE FIRST ACT WAS VERY AVANT-GARDE"
YEAH, RIGHT

HEY-- WHERE'S AYA?
DIDN'T I JUST SEE HER..?

WHY ARE YOU SO MAD AT ME? I'M ALL EARS! YOU CAN TELL ME! WE GO BACK SO FAR--
ENOUGH! WE'VE GOT NOTHING TO TALK ABOUT!
I'VE GOT A POST-PERFORM-ANCE MEETING TO ATTEND

WAIT, AYA.

I DON'T KNOW WHAT TO DO WITH MYSELF!
GLOM

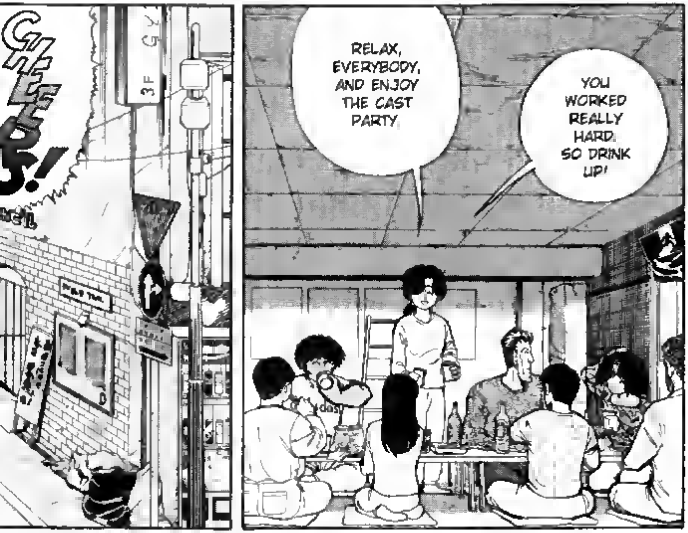
I... WITHOUT YOU, I'M NOTHING!
I'LL DO ANYTHING YOU WANT ANYTHING... JUST TELL ME, AND I'LL DO IT

I'LL MAKE YOU FORGET!!
YOU CAN'T FORGET THAT OTHER GUY, IS THAT IT? WHAT'S SO GREAT ABOUT THAT LOSER? HE JUST WANTS YOU FOR YOUR BODY ANYWAY
YOU ARE SO PREDICT-ABLE
LEAVE HER ALONE
FWAK
THIS IS NONE OF YOUR BUSI-NESS.
TP TP TP TPTP
TPTPTPTPTP
THE SAMURAI COMEDY NUMBER, EY?
PWAK
I ALWAYS WANTED TO DO THIS!

I'LL BE BACK
WHAT'RE YOU DOING HERE?
ARE YOU STILL MAD AT ME
FOR SELLING TICKETS TO THOSE BRATS?
LET'S GO LOOKS LIKE THE END OF SCENE THREE IS GONNA BE CHANGED
FOUR DAYS TO GO HUH?
NAH .. THEY WEREN'T SO BAD DURING THE PERFORM-ANCE
WE DON'T DRAW MUCH ON OPENING NIGHT ANYWAY, SO IT ALL TURNED OUT FOR THE BEST
I THOUGHT THIS WOULD BE A BREEZE, BUT.
ALL OF A SUDDEN, I'M WIPED OUT!
WONDER IF I'LL HOLD OUT FOUR MORE DAYS
WHAT'S WRONG?
.. IT'S PRETTY DAMN EXHAUSTI-NG!

OF COURSE IT'S TIRING EVERYONE'S BEEN PUTTING EVERYTHING THEY'VE GOT INTO IT.
BUT YOU DON'T HAVE THAT MANY LINES. AND YOU DIDN'T SCREW THEM UP, TONIGHT, AT LEAST..
ARE YOU COMPLIMENTING ME?
JUST AS A FELLOW TROUPE MEMBER.
QUITE A BALANCING ACT YOU'RE PULLING, LADY KILLER.
FWAK
YOU'VE GOT IT ALL WRONG
HEY, MIYUKI! YOU LOOK MAD!
SIGH

ACT FORTY-SIX
HOOTCHIE COOTCHIE MAN


CHEERS!
3F
RELAX, EVERYBODY, AND ENJOY THE CAST PARTY
YOU WORKED REALLY HARD, SO DRINK UP!

HERE
OH! THANK YOU
HE LOOKED BORED, SO I INVITED HIM ALONG

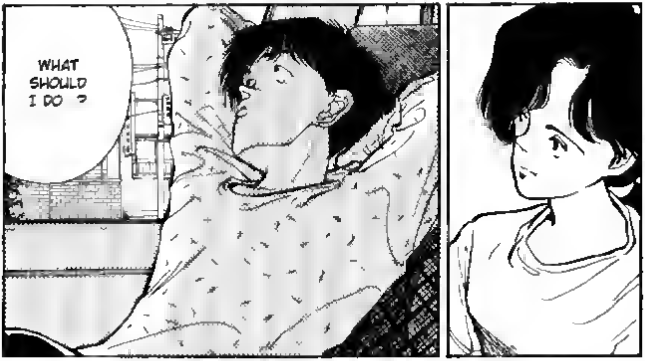
HANG ON'TA THAT PISTOL FOR A WHILE LONGER, ALL RIGHT?
UH
DON'T TELL ME YA LOST IT!
O-OF COURSE NOT DON'T WORRY

HEY, AYA! SHOW OVER, BUT... WE NO MAKE NO MONEY, HUH?
W-WELL, WE HAVEN'T TALLIED UP THE RECEIPTS YET, SO
STOP FEEDING HIM THAT BULL!
YOU GUYS WERE SHORT ON MEMBERS SO I BROUGHT HIM IN WHAT'S WRONG WITH THAT?
THERE YOU GO AGAIN, BEING ALL IRRESPONSIBLE
OH, YEAH? YOU'RE ONE TO TALK ABOUT RESPONSIBILITY
YOU LIED TO FREDDY!
GIVE ME A BREAK!
A TWISTED DISPLAY OF AFFECTION?
UH, YEAH... I S'POSE SO.
LEAVE ME ALONE! YOU'RE ALWAYS LECTURING ME!
THAT'S BECAUSE YOU'RE ALWAYS CAUSING TROUBLE!

MORNING...
HEY, SUEKICHI-- WHY DON'T YOU COME RETURN THIS STUFF WITH ME?
OKAY
PARKING
HUH?
SO...? WHO'S IT GOING TO BE?
YOU'RE INTERESTED IN AYA AND MIYUKI BOTH, RIGHT?
WHAT'S ON YOUR MIND? YOU CAN TELL ME

I KNOW YOU'RE NOT SUPPOSED TO GET INVOLVED WITH OTHER TROUPE MEMBERS, BUT AYA'S ONLY TEMPORARY, SO--
DON'T WORRY IT'S NOT THE TROUPE I'M CONCERNED ABOUT.
BUT THINGS COULD GET MESSY IF YOU DON'T MAKE A DECISION SOON
YOU KNOW YOU CAN'T GO ON LIKE THIS, DON'T YOU?
YEAH, I KNOW... BUT I JUST CAN'T SEEM TO MAKE UP MY MIND
I'M SO INDECISIVE, IT'S PATHETIC I KNOW THAT
BUT KNOWING IT DOESN'T CURE YOU, HUH?

*IN JAPAN, THEY SAY THAT WHEN YOU SNEEZE IT MEANS SOMEONE'S THINKING OF YOU



I HEAR YOU PAID AYA A VISIT.
B--BUT ...
SH-SHE'S MY WIFE. WHAT'S WRONG WITH--
OUR PLAN IS AT A VERY DELICATE PHASE
YOU WISH AYA TO RETURN TO YOU, CORRECT? THEN YOU MUST CALCULATE YOUR EVERY MOVE.
WELL, NOTHING'S GONNA HAPPEN IF WE JUST SIT AROUND WAITING FOR THAT SPINELESS KID TO MAKE UP HIS MIND!
WE HAVE TO TAKE ACTION! I'VE HAD IT WITH THESE POINTLESS STRATEGY SESSIONS!

I UNDERSTAND YOUR IMPATIENCE, BUT--
I'LL DO WHATEVER IT TAKES
WHAT?
HE'S RIGHT WE SHOULD TRY SOMETHING A LITTLE MORE DRASTIC
SEE!? . . YOU REALLY THINK SO? WELL THEN, LET'S GO FOR IT!
YOU COULD PRETEND TO GET PREGNANT AND HAVE HIM TAKE RESPONSIBILITY HE'S SO WEAK
NO POINT IN WAITING FOR THAT SPINELESS BASTARD TO STOP BEING SO WISHY-WASHY

I'VE GOT TO GET TO WORK.
BUT THAT WOULD BREAK THE TERMS OF OUR CONTRACT!
THAT'S OKAY IT'S MY FAULT THINGS HAVEN'T WORKED OUT YET, ANYWAY.
I'LL BE FINE. I DON'T MIND REALLY
BUSI-NESS FIRST, RIGHT?
ARE YOU CERTAIN THIS IS ACCEPT-ABLE?
THIS MAY BE NONE OF MY BUSINESS, BUT...
...AREN'T YOU A VIRGIN?

HI!
HEY.

WHAT'S WRONG?
WELL ..
I'M COMING! I'M COMING! I'M COMING! I'M COMING!
THAP
THAP
THAP
THAP
THAP
LIVING WITH HIM IS KIND OF ROUGH, HUH?
UHH.. Y-- YEAH ..
DON'T YOU HAVE SOME POST-PRODUCTION STUFF TO DO? LIKE SORTING THROUGH TICKET RECEIPTS?
YEAH, BUT ..

WHY DON'T YOU COME OVER...
...TO MY PLACE?
SCHOOL

I'M SORRY ALL I HAD WAS LEFT-OVERS
OH NO, THAT WAS DELICIOUS!
WHERE'S YOUR FATHER?
HE TOOK OFF AGAIN. HE WON'T BE BACK FOR A WEEK.
LET'S DO IT!
HUH?
THE RECEIPTS.
OH! RIGHT

ARE YOU CERTAIN THIS IS ACCEPT-ABLE?
...I'M SURE EVERYTHING WILL WORK OUT FOR THE BEST!

TO BE CONTINUED...

DANCE TILL TOMORROW

ACT FORTY-SEVEN
BECAUSE IT'S BOOTY

Translation by BEN JOE WADOKO
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NAOKI YAMAMOTO

THE STORY THUS FAR...

College student Suekichi will inherit 450 million yen ($4.6 million dollars) from his great-grandpa's estate if he graduates, gets married, establishes a career— all that good stuff. Unfortunately, he is easily distracted from his studies by a sexy young woman named Aya, even though he supposedly in love with his money Suekichi's lawyer, the manager of the hot spot, doesn't just suspect— he's convinced.

Now that Suekichi's lawyer and Aya's ex-husband have discovered the real reason interest in separating the sometimes loving (but always lustful) couple, they've hired a girl named Miyuki to seduce Suekichi away from Aya. After Aya threatens him with the hot-pistol the local Yakuza kindly gave her, Suekichi tries to hold onto his plan to skip out of the relationship quietly is foiled by a fight with Aya, a sinking in the bridge and a feverish attempt at shooting himself with the Yakuza's gun, which Aya knocks out of his hand. Miyuki gets more involved with Suekichi's theater troupe and Suekichi. Aya advises Miyuki that she should never consider herself in friendly rivalry. Aya manages to briefly sublimate her passions through an amazing yet unsuccessful ticket-air variety the kindergarten class she teaches and the local gangsters, who together with her ex-husband make the next performance into a deeply moving piece of en promenade drama. But was losing her virginity supposed to be in Miyuki's job description?

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戸銀行
フロリス
S'MORE WHISKEY SOURS AND YAKI-TORI...
THATSH JUSH AN EXCUSE TO GET SMASHED!
AWW, PUTTA LID ON IT! JUST CUZ YOU GOT DUMPED, ONO...
A WOMAN AIN'T NOTHIN' WITHOUT A MAN!
I TOLJA, I DON'T GIVE A FLYING--
I DIDN'T KNOW!
YOU TWO NOT GETTING ALONG?
'SIDES, ACTING ISN'T HIS MAIN GIG.
AHH... HE'SH NOT THE TYPE.
BUT WHAT IF HE GETS FAMOUS?
I DON'T GIVE A CRAP 'BOUT HIM!
YOUR BOY-FRIEND'S AN ACTOR, RIGHT? THERE'S NO FUTURE IN THAT! HE MIGHT BE SWEET-TALKING YOU NOW, BUT--

WHAT KIND OF A FUTURE WOULD YOU HAVE TOGETHER, ANYWAY...? THERE ISN'T ANY MONEY IN THEATER, RIGHT?
ISHAT ALL YOU CARE ABOUT? MONEY? THE FUTURE? A CAREER?
WELL... YOU ALREADY SCREWED UP ONCE.
HE'S JUST A STUDENT NOW, BUT ONCE HE'S A SALARY MAN, YOU'LL BE SET FOR LIFE!
M.Y.O.B.!

WHAT'S WRONG?

FEEL MY HEART BEATING?
Oh!

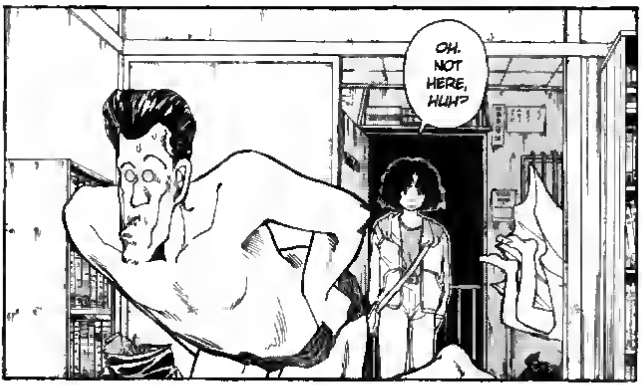
AW-RIGHT! WHERE TO NOW!?

OH!
NOT HERE
IN THE BED-ROOM..

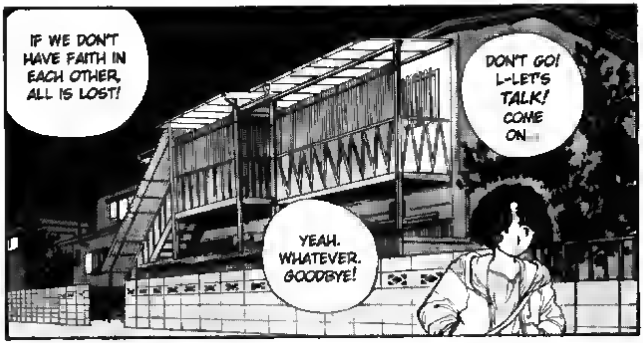
WHA--!? THAT'SH IT--!? WHASHA MATTER --!?
WE'VE GOT TO WORK TOMORROW, REMEMBER?
WE CAN'T KEEP UP WITH YOU!
SEE YA--!
GIVE HIM A KISS FOR US!
.....
SIGH!

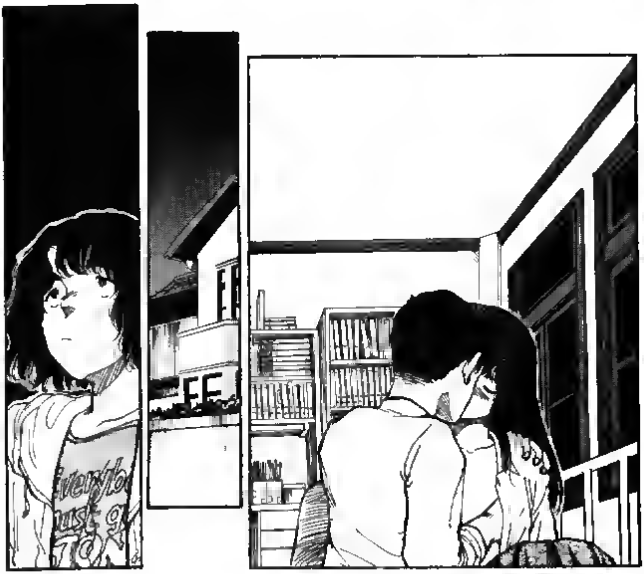
OH!
AHH!
THAT WAS FANTAS-TIC..
I'M GONNA TAKE A SHOWER.

YO, SUE-KICHI !!

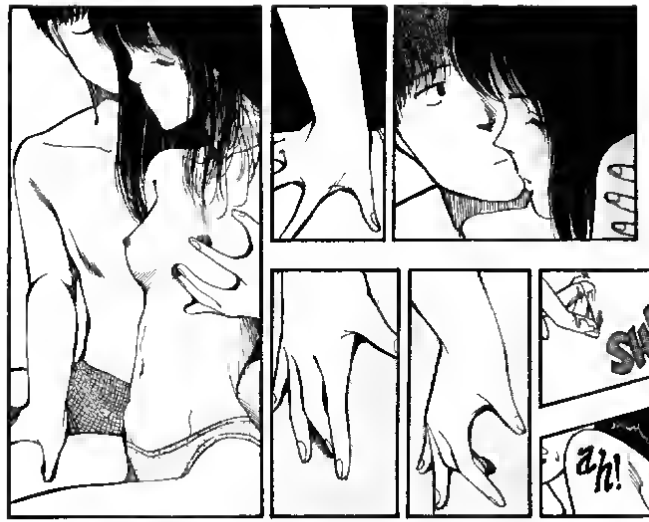

OH. NOT HERE, HUH?

HEY, HEY, HEY, HEY, HEY, HEY!
SORRY. PLEASE --CARRY ON
I KNEW YOU HAD A GIRLFRIEND YOU LIAR!
NO, THAT'S NOT HER! I MEAN... WHAT I MEAN IS..
CHK!


IF WE DON'T HAVE FAITH IN EACH OTHER, ALL IS LOST!
DON'T GO! L-LET'S TALK! COME ON...
YEAH. WHATEVER. GOODBYE!



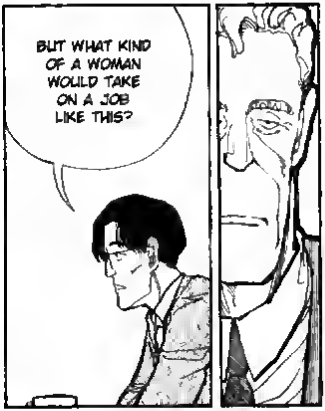
COLD?
I'M FINE.


SKIP
ah!

OHH...

IN

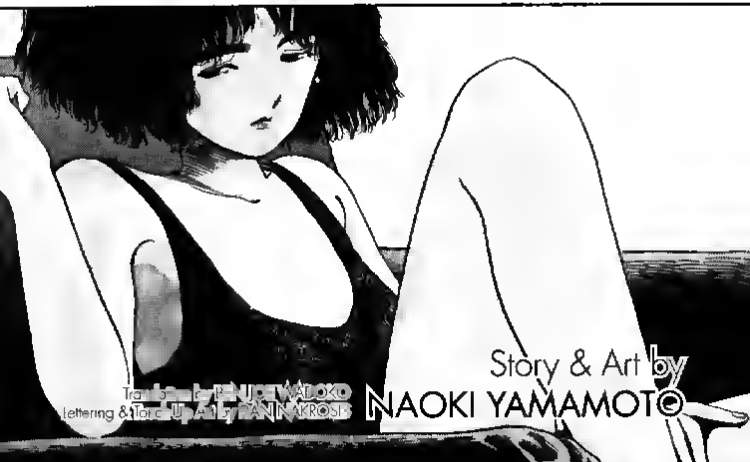
SHE'S PROBABLY EXECUTING HER PLAN EVEN AS WE SPEAK


BUT WHAT KIND OF A WOMAN WOULD TAKE ON A JOB LIKE THIS?

I SUPPOSE I CAN TELL YOU NOW...
TO BE CONTINUED...

DANCE TILL TOMORROW

ACT FORTY-EIGHT
THE NIGHT CONTINUES



Story & Art by
NAOKI YAMAMOTO

Translation & Adaptation by KEIKO WATANABE
Lettering & Touch Up Art by NANI NAKROSIS

THE STORY THUS FAR...

College student Suekichi will inherit 400 million yen ($4.5 million dollars) from his grandpa Endpa's estate if he graduates, gets married, and behaves a certain—all that good stuff. Unfortunately, he is easily distracted from his studies by a sexy young woman named Aya, even though he suspects she is only in love with his money. Suekichi's lawyer, the manager of his local hotel, (recently just acquitted—look somewhere!)

Now that Suekichi's lawyer, Mr. Tachimi, and Aya's ex-husband, Mr. Munakata, have discovered their common interest in separating the sometimes loving (but always lustful) couple, they've hired a girl named Miyuki as bait to seduce Suekichi away. After Aya threatens him with the hot pistol the local Yakuza kindly requested Suekichi to hold onto, his plan to skip out of the relationship quietly leads to a feverish attempt at shooting himself with the Yakuza's gun, which Aya knocks into the river. As Miyuki gets more involved with Suekichi's theater troupe and Suekichi, Aya advises her that she should now consider herself in friendly rivalry. Aya manages to briefly sublimate her passions through a ticket drive on both the kindergarten class she teaches and the local gangsters, who together with Munakata make the next public performance a deeply moving presentation. Now, in a private performance, Miyuki's about to lose her maidenhood to Suekichi. What kind of a girl would take on this job? Mr. Tachimi will tell all.

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STILL SOME TIME TO KILL BEFORE THE FIRST TRAIN...

HEY! WHAT'S A NICE GIRL LIKE YOU DOING WALKING BY HERSELF SO LATE?
WANNA JOIN US?
BUG OFF.

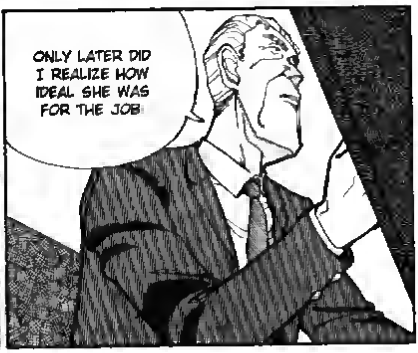
COME ON, WE'RE HARMLESS!
JUST A COUPLA MORALLY UPSTANDING COLLEGE KIDS OUT ON THE TOWN.

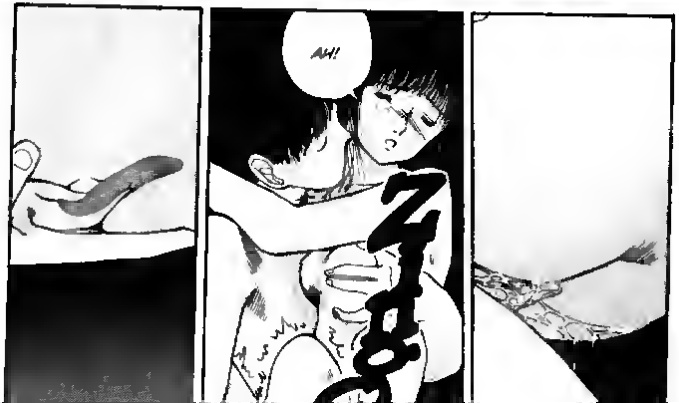
WE'RE GOING FOR A BITE. WANNA JOIN US?
OUR TREAT!

I ASSUME "MR. A" IS A PSELIDONYM.
IN

IN ANY CASE, WHEN I DESCRIBED OUR PROBLEM TO THIS "A" FELLOW, HE CLAIMED HE HAD JUST THE RIGHT GIRL FOR THE JOB.

I WAS EXPECTING SOMEONE A LITTLE MORE... SEXY.
SHE DOESN'T LOOK LIKE THE KIND TO TURN TRICKS!
SEXY


ONLY LATER DID I REALIZE HOW IDEAL SHE WAS FOR THE JOB.

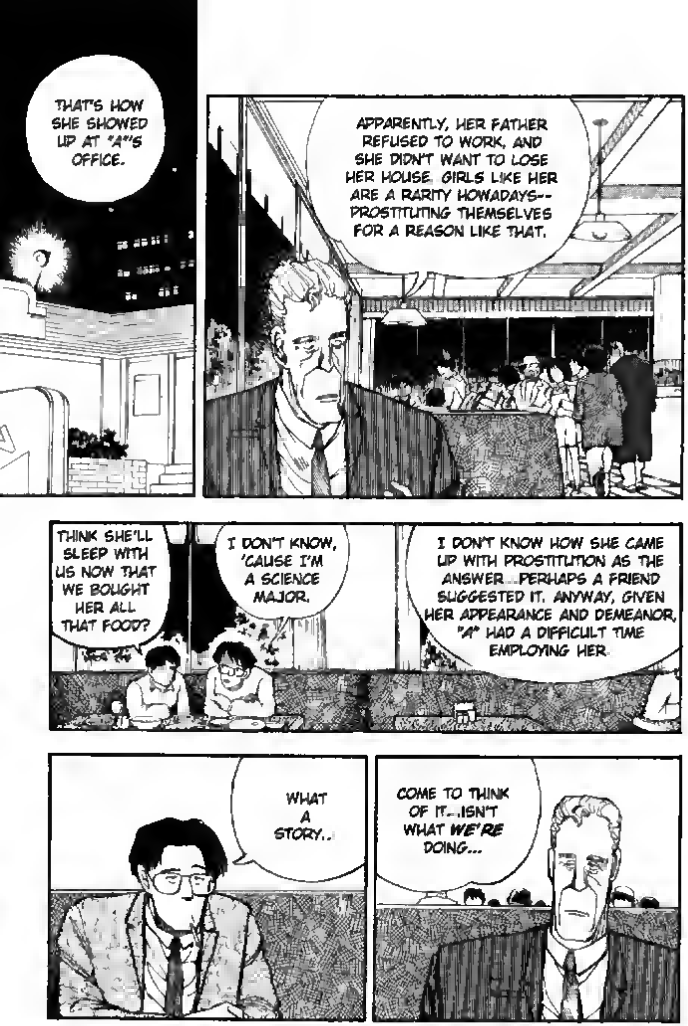

AH!

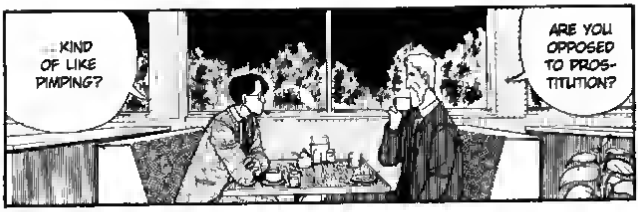
UH...
HERE, MAYBE?
IS THIS IT?
NO...

WHAT THE HECK IS THAT SUPPOSED TO BE?

HERE YA GO...
ACTUALLY, WE'RE TWINS
YUMMY!
I LOVE A WOMAN WHO REALLY DIGS INTO HER FOOD!
I'M MITSUO. HE'S KENJIRO.
OR ARE YOU JUST CUTTING LOOSE CAUSE YOUR BOYFRIEND DUMPED YOU?
SOMETHING WRONG?
HEY! WHERE YOU GOING?
FAST DIGESTION!
BATH-ROOM.

HUH?
THANK YOU...
I NEED...
...MONEY.


THAT'S HOW SHE SHOWED UP AT "A"'S OFFICE.
APPARENTLY, HER FATHER REFUSED TO WORK, AND SHE DIDN'T WANT TO LOSE HER HOUSE. GIRLS LIKE HER ARE A RARITY NOWADAYS-- PROSTITUTING THEMSELVES FOR A REASON LIKE THAT.
THINK SHE'LL SLEEP WITH US NOW THAT WE BOUGHT HER ALL THAT FOOD?
I DON'T KNOW, 'CAUSE I'M A SCIENCE MAJOR.
I DON'T KNOW HOW SHE CAME UP WITH PROSTITUTION AS THE ANSWER...PERHAPS A FRIEND SUGGESTED IT. ANYWAY, GIVEN HER APPEARANCE AND DEMEANOR, "A" HAD A DIFFICULT TIME EMPLOYING HER.
WHAT A STORY..
COME TO THINK OF IT...ISN'T WHAT *WE'RE* DOING...

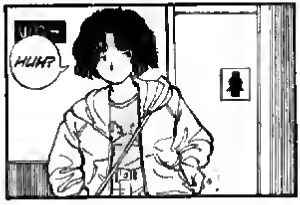

...KIND OF LIKE PIMPING?
ARE YOU OPPOSED TO PROSTITUTION?

WELL... HM...
I'M JUST RE-EXAMINING OUR COURSE OF ACTION.

THAT'S NOT LIKE YOU.

THINK SHE ATE AND RAN?
NAH... SHE WOULDN'T DO THAT TO US, WOULD SHE?

AN INVESTMENT ALWAYS YIELDS A RETURN. OUR EFFORTS WON'T BE FOR NAUGHT.


HUH?

YOU'RE AWAKE.

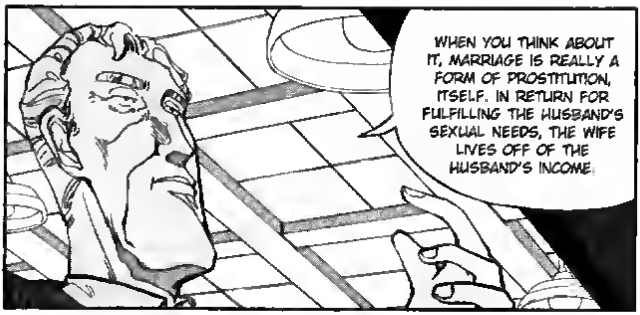
I WANTED TO FINISH THIS TONIGHT.

I THOUGHT YOU LEFT...

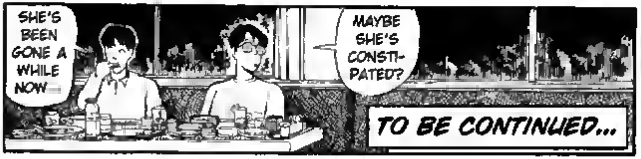
THAT'S A LOT OF WORK

WELL, I WANT TO GET IT OVER WITH. IT'S NOT THAT BAD.

I HAVE TO BUDGET MY TIME, OTHERWISE I GET FLACK FOR WASTING IT ON THE THEATER
FROM MR. TACHIMI?
HUH?
THE MAN WITH THE LONG FACE WHO'S IN CHARGE OF YOUR INHERITANCE. HE WAS AT THE PERFORMANCE.
OR WAS IT THESE FIGURES ...?
I'M UP NOW, ANYWAY. I'LL HELP YOU.
CAN YOU ADD UP THESE FIGURES FOR ME?

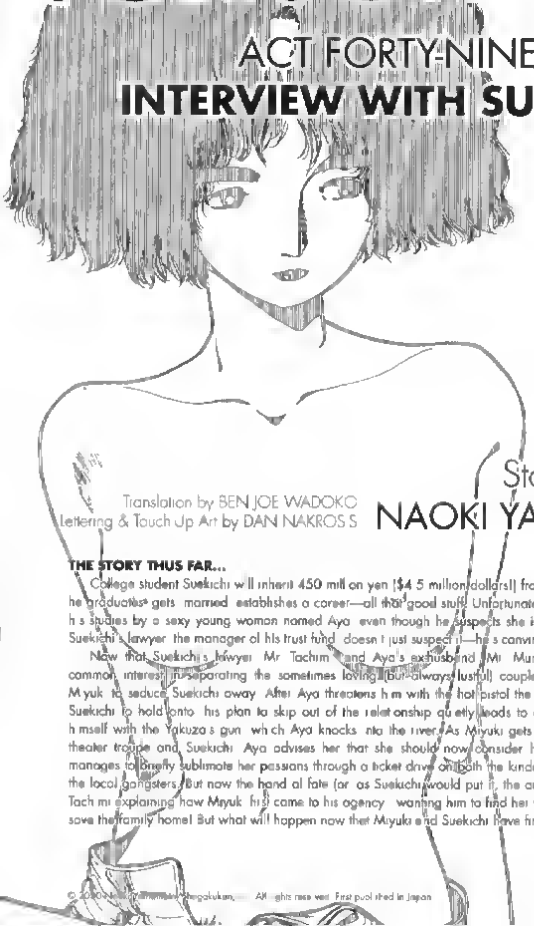

WHEN YOU THINK ABOUT IT, MARRIAGE IS REALLY A FORM OF PROSTITUTION, ITSELF. IN RETURN FOR FULFILLING THE HUSBAND'S SEXUAL NEEDS, THE WIFE LIVES OFF OF THE HUSBAND'S INCOME.

MARRIAGE IS PROS-TITUTION?
THAT'S RIGHT. NATURALLY, I'M A CONFIRMED BACHELOR.


SHE'S BEEN GONE A WHILE NOW...
MAYBE SHE'S CONSTI-PATED?
TO BE CONTINUED...

DANCE TILL TOMORROW

ACT FORTY-NINE
INTERVIEW WITH SUEKICHI



Translation by BEN JOE WADOKO
Lettering & Touch Up Art by DAN NAKROS S

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Now that Suekichi s lawyer Mr Tachim and Aya's ex-husband Mr Munakata have discovered their common interest in separating the sometimes loving [but always lustful] couple they ve hired a girl named Miyuki to seduce Suekichi away. After Aya threatens him with the hot pistol the local Yakuza kindly requested Suekichi to hold onto his plan to skip out of the relationship quietly leads to a feverish attempt at shooting himself with the Yakuza s gun which Aya knocks into the river. As Miyuki gets more involved with Suekichi s theater troupe and Suekichi Aya advises her that she should now consider herself in friendly rivalry. Aya manages to briefly sublimate her passions through a ticket drive on both the kindergarten class she teaches and the local gangsters. But now the hand of fate (or as Suekichi would put it, the author) has led Aya to overhear Tachi mi explaining how Miyuki has come to his agency wanting him to find her work as a prostitute in order to save the family home! But what will happen now that Miyuki and Suekichi have finally er..done it?

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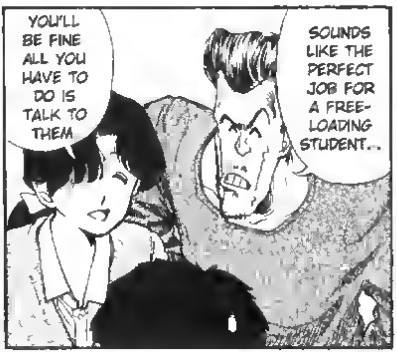
WHAT?
YOU WANT ME TO CONDUCT THE INTER-VIEWS?

YES I HAVE TO RETURN SOME FAVORS TO PEOPLE WHO HELPED OUT ON OUR LAST PRODUCTION..
BUT--


YOU'LL BE FINE ALL YOU HAVE TO DO IS TALK TO THEM.
SOUNDS LIKE THE PERFECT JOB FOR A FREE-LOADING STUDENT..

THEY'LL OPEN UP TO YOU.

MAYBE AYA COULD HELP
I DUNNO. SHE'S PRETTY BUSY WITH WORK NOW-ADAYS...
THAT'S TOO BAD. SHE WAS PRETTY GOOD FOR A BEGINNER
ACTUALLY, I HAVEN'T SEEN HER IN A COUPLE WEEKS
YOU TWO HAVE A FALLING OUT?
OH — NAHH ...
tit
SO, ARE YOU TWO AN ITEM OR WHAT?

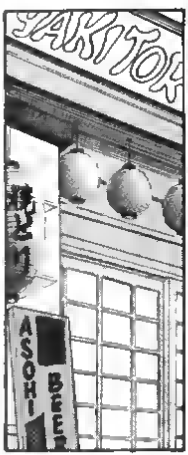
HUH?
TOO BAD. YOU LOOK GOOD TOGETHER.
N-NO. .WE JUST GOT PAIRED UP BECAUSE WE BOTH HAD SOME TIME TO SPARE.
HAVE YOU GOT ANY PREVIOUS THEATER EXPERIENCE?
Y-YOU DON'T NECESSARILY HAVE TO..
STOP BLUSHING, YOU TWO!
ACTUALLY, I'M REALLY INTO TV, BUT I DON'T HAVE ANY CONNECTIONS, SO I FIGURE I MIGHT AS WELL START SMALL IN THE THEATER SCENE, UNTIL I MAKE IT BIG.
YOU GUYS DO COMEDY SKETCHES, RIGHT? I HEAR COMEDY'S REAL POPULAR ON TV NOWADAYS..
WE AREN'T RUNNING A TALENT AGENCY
NO?
ALSO, THE TROUPE DUES ARE PRETTY SUBSTANTIAL

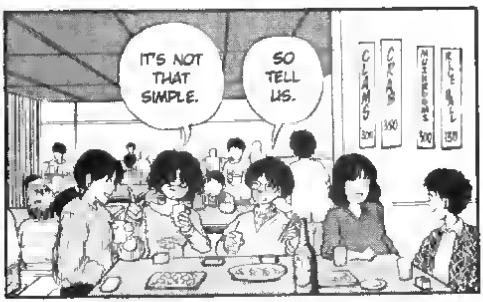
OH? I THOUGHT THEATER TROUPES ALWAYS END UP ON TV.
WE'RE STILL AUDITIONING MEMBERS, SO THOSE DAYS ARE A LONG WAY OFF
WE DON'T HAVE TIME FOR TELEVISION WORK
Seibu
I CAN'T BELIEVE SHE JUST UP AND LEFT..
IT WAS OVER BEFORE IT STARTED. MS. SHIMOMURA ENTRUSTED YOU TO WEED OUT PEOPLE LIKE THAT.
I WAS IN THE AREA AND HAPPENED TO SEE YOU.
I CAN'T HELP IT. THAT KIND OF ATTITUDE DRIVES ME UP THE WALL.
WHAT A COIN-CIDENCE!

IT'S BEEN A WHILE.
YES, IT HAS.
UMM...THIS IS MIYUKI FUKAGAWA .. SHE'S IN OUR THEATER TROUPE
AND THIS IS ..
NICE TO MEET YOU.
HOW DO YOU DO?
WE'RE AUDITIONING PROSPECTIVE MEMBERS! WAITING FOR THEM TO SHOW UP, ACTUALLY...
I'M STILL TAKING CLASSES!
YOU'RE DOING WELL, I SEE.
GRIN
IT'S GOOD TO SEE YOU PURSUING INTERESTS OUTSIDE OF SCHOOL.
YOU SHOULDN'T BE COOPED-UP STUDYING ALL DAY.

THAT'S THE FIRST TIME I'VE SEEN HIM SMILE!
ME TOO.
HUH?
I MEAN.. I SHOULDN'T BE COOPED UP ALL DAY EITHER..
bye bye
WELL, SURVIVED ANOTHER DAY WITH THE BRATS
HEY! SOME OF THE MOMS ARE STILL AROUND...
LET'S GO OUT FOR A DRINK!
NAH, NOT TODAY.
WHAT'S THE MATTER?

YOU'RE DEPRESSED 'CAUSE YOU AND YOUR MAN BROKE UP.
THAT'S RIGHT. I JUST WANT TO BE ALONE.
ALL THE MORE REASON TO DRINK!

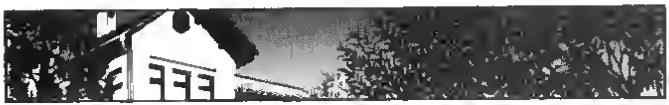

YAKITOR
ASAHI
BEER


IT'S NOT THAT SIMPLE.
SO TELL US.
CLAMS 300
CRABS 1350
MUSHROOMS 500
KELP BALL 350

YEAH, SPILL IT!
NAH.
OH, COME ON.

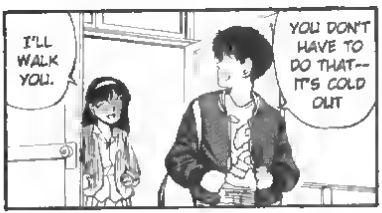
.....

HERE GOES NOTHIN'!
GOOD NIGHT!



SO YOU'RE A YEAR AHEAD OF ME?
I WAS BORN EARLIER IN THE YEAR, BEFORE THE CUT OFF.

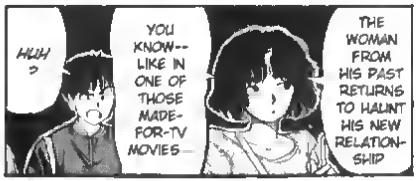
YOU'RE GOING TO BE LATE FOR YOUR SHIFT.
OH.


I'LL WALK YOU.
YOU DON'T HAVE TO DO THAT-- IT'S COLD OUT

WOW! LOOK AT THE STARS!
THE WIND BLEW ALL THE CLOUDS AWAY.
HA-CHOO!
TOLD YOU!
OKAY. I'LL SEE YOU LATER, THEN
OKAY
I'M OKAY.
IT'S TOO COLD
WELL, WELL! DON'T YOU TWO LOOK COZY TOGETHER!

YO.

WHAT ARE YOU DOING HERE?
GATHERING UP THE LAST SHREDS OF HER DIGNITY, THE SCORNED WOMAN REAPPEARS ON THE SCENE


HUH?
YOU KNOW-- LIKE IN ONE OF THOSE MADE-FOR-TV MOVIES—
THE WOMAN FROM HIS PAST RETURNS TO HAUNT HIS NEW RELATIONSHIP

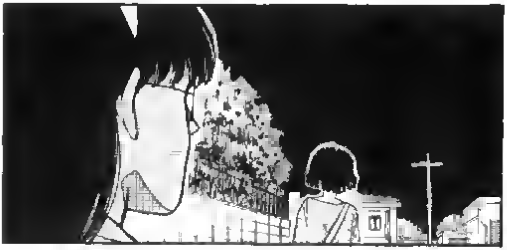
ABOUT WHAT?
ENOUGH WITH THE KNIGHT-IN-SHINING-ARMOR ROUTINE! GO AWAY.

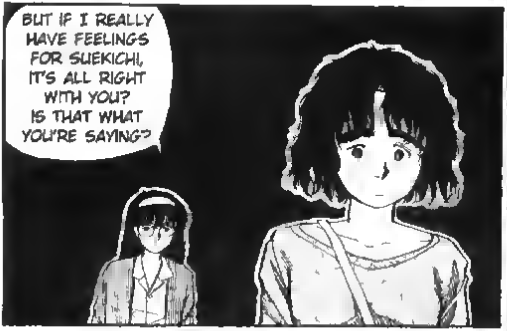
YOU'RE DRUNK!
M.Y.O.B.! I NEED TO TALK TO MIYUKI—

NO WAY!
YOU'RE OUT OF CONTROL. YOU'LL ONLY END UP HURTING YOURSELF.
ACTUALLY, I NEED TO TALK TO AYA TOO..
HUH?
PLEASE .. GIVE US A MINUTE.
BUT ...
YOU'LL BE LATE FOR WORK
.....
SHALL WE GO SOME-WHERE?
NO HERE'S FINE.

I WON'T BEAT AROUND THE BUSH. YOU'RE WORKING WITH MR. TACHIMI AND MUNAKATA, RIGHT?
YOU WERE HIRED TO BREAK UP ME AND SUEKICHI. WHY?
WHAT ARE YOU TALKING ABOUT?
OH, GIVE ME A BREAK. I FOUND OUT EVERY-THING.
I BET YOU'RE AFTER HIS INHERITANCE, JUST LIKE EVERY-BODY ELSE.
ACTING SO PURE AND INNOCENT... YOU'RE A WOLF IN SHEEP'S CLOTHING!
"INHERI-TANCE" ?
OH, PLEASE! SPARE ME THE ACT!
UM ...
NOT THAT I CARE...

IF HE DUMPS ME 'CAUSE HE LIKES YOU BETTER --FINE BUT IF THERE'S SOMETHING FISHY GOING ON, I'M NOT GOING TO TAKE IT SITTING DOWN!
IF YOU'RE CONNING SUEKICHI, I'M SPILLING THE BEANS. I'M WARNING YOU!




BUT IF I REALLY HAVE FEELINGS FOR SUEKICHI, IT'S ALL RIGHT WITH YOU? IS THAT WHAT YOU'RE SAYING?

I LIKE SUEKICHI. I REALLY DO. EVEN IF I WAS HIRED TO GO AFTER HIM.
HA-CHOO
SOME-BODY THINK ABOUT YOU! HA!
TO BE CONTINUED...

DANCE TILL TOMORROW

THE STORY THUS FAR...

College student Suekichi will inherit 450 million yen ($4.5 million dollars!) from his great-grandpa's estate if he graduates, gets married, establishes a career—all that good stuff. Unfortunately, he is easily distracted from his studies by a sexy young woman named Aya, even though he suspects she is only in love with his money. Suekichi's lawyer, the manager of his trust fund, doesn't just suspect it—he's convinced!

Now that Suekichi's lawyer, Mr. Tachimi, and Aya's ex-husband, Mr. Munakata, have discovered their common interest in separating the sometimes loving (but always lustful) couple, they've hired a girl named Miyuki to seduce Suekichi away. After Aya threatens him with the hot pistol the local Yakuza kindly requested Suekichi to hold onto, his failure to skip out of the relationship quietly leads to a feverish suicide attempt—but Miyuki knocks the gun into the river. As Miyuki gets more involved with Suekichi's theater troupe and Suekichi, Aya manages to briefly sublimate her passions through a ticket drive on both the kindergarten class she teaches and the local gangsters. But Aya has overheard Tachimi revealing how Miyuki first came to his agency—wanting to find her work as a prostitute in order to save the family home. That's done it, and now so has Miyuki with Suekichi. Aya confronts her privately, but she insists her attraction to him has gone from professional to personal.

ACT FIFTY
SEASON OF GIVING

Story & Art by
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Lettering & Touch Up Art by DAN NAKROSIS

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WHAT DO YOU MEAN "FOUND OUT"?
I THINK SHE OVER-HEARD YOU DISCUSSING---
BUT WHAT? WHAT ARE WE SUPPOSED TO DO NOW!?
SHE HASN'T TOLD SUEKICHI YET, BUT...
IF HE FINDS OUT, WE'RE FINISHED!
DON'T POINT FINGERS AT ME!

HOW'M I GONNA FIND A DATE FOR CHRISTMAS EVE?
HAVE YOU MADE UP WITH SUEKICHI YET?
WE'RE BUDDHIST. WE DON'T CELEBRATE CHRISTMAS.

WHY ARE JAPANESE SO CRAZY ABOUT FOREIGN CUSTOMS?
DON'T BE A SCROOGE!
THE KIDS'LL BE HERE ANY MINUTE HURRY UP AND GET READY.

HEY
WHAT ARE YOU DOING HERE!?
WHERE'S THE PRINCIPAL?
THANK YOU SO MUCH FOR LENDING US YOUR PROPS. I ONLY JUST REALIZED WE DIDN'T HAVE ANY.
YOU'RE A GODSEND OH, AND BY THE WAY--I REALLY ENJOYED YOUR PERFORMANCE THE OTHER DAY..
OH, DON'T MENTION IT WE SHOULD BE THANKING YOU FOR GIVING US A REHEARSAL SPACE IF THERE'S ANYTHING ELSE WE CAN DO, DON'T HESITATE TO CALL
CAN YOU IMAGINE? I FORGOT TO RENT PROPS FOR OUR CHRISTMAS PAGEANT!
NEEDED AN EXCUSE TO SEE AYA, HUH?
STICK AROUND, WHY DON'TCHA?
ACTUALLY, NOBODY ELSE WAS FREE..

YOU'VE GOT TIME ON YOUR HANDS, RIGHT?
I G-GUESS SO...TILL TONIGHT, ANYWAY.
AYA'S LONELY, Y'KNOW

XMAS
XMAS
XMAS
XMAS

DON'T FEEL OBLI-GATED

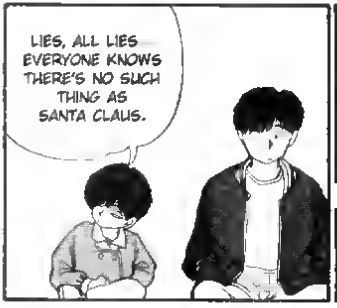
PRETTY SKIMPY DECOR-ATIONS..
THE PRIN-CIPAL'S AN ATHEIST.

DON'T MUSS THE WINGS!
GHOST
GHOST

X MAS
X MAS
X MAS

THIS IS SO CHILDISH.

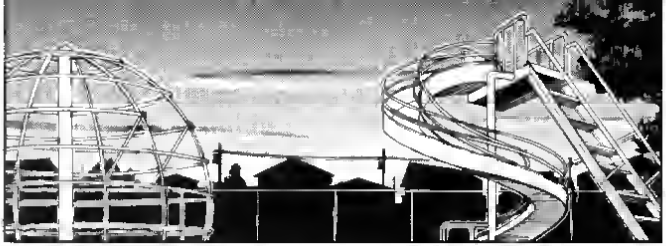
BAH, HUM-BUG


LIES, ALL LIES EVERYONE KNOWS THERE'S NO SUCH THING AS SANTA CLAUS.

IT'S JUST PROPAGANDA FOR KIDS. THE "SEASON OF GIVING"? GIMME A BREAK

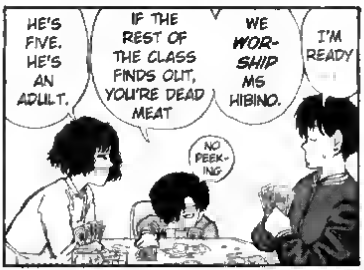
LISTEN TO ME!
YOU'RE SUPPOSED TO PAY ATTENTION WHEN SOMEBODY'S TALKING! ISN'T THAT WHAT GROWNUPS ALWAYS SAY!?
WHAT ARE YOU TWO DISCUSSING?
HOW PRETTY MS HIBINO IS
SEE HOW GROWNUPS ARE?

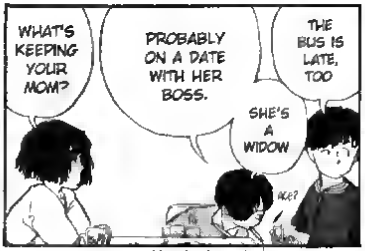
HOW COME YOU'RE STILL HERE?
CAN'T FIND ONE OF OUR PROPS
OH, REALLY?
WHAT ABOUT YOU?
NONE OF YOUR BEES-WAX.
HEY, KAZUYA- YOUR MOM STILL HASN'T SHOWED?
WOW! I WANT ONE!
THAT'S WHAT SHE SAID ..
THE BUS'LL BE BACK SOON STICK AROUND
AYA HAS TO WAIT FOR KAZUYA'S MOTHER ANYWAY



I GOT DUMPED. HE FOUND SOMEONE HE LIKED BETTER.
I STILL HAVE FEELINGS FOR HIM, THOUGH.
I'LL TAKE TWO.

I HEAR YOU YOUR BODY WON'T LISTEN TO YOUR MIND, RIGHT?
UH-HUH MY BODY CRIES OUT FOR HIM AT NIGHT.
WHAT ARE YOU TELLING HIM? HE'S JUST A KID!


HE'S FIVE. HE'S AN ADULT.
IF THE REST OF THE CLASS FINDS OUT, YOU'RE DEAD MEAT
WE WOR-SHIP MS WIBINO.
I'M READY
NO PEEK-ING

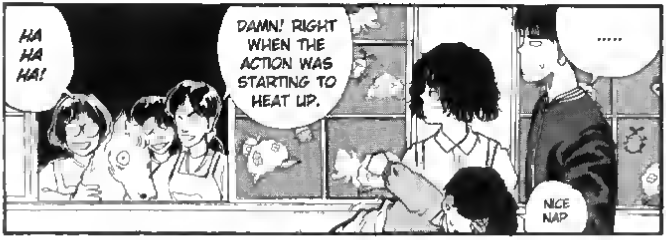

WHAT'S KEEPING YOUR MOM?
PROBABLY ON A DATE WITH HER BOSS.
THE BUS IS LATE, TOO
SHE'S A WIDOW
HUH?

ZZZ
EVERYONE'S MADE THEMSELVES SCARCE. HOW TACKY.
SLEEPS LIKE A BABY THOUGH, HUH?
DON'T YOU HAVE ANYTHING BETTER TO DO? IT'S THE END OF THE YEAR
OF COURSE. I'M VERY BUSY
YOU CAN SWING BY TOMORROW TO PICK UP THE STUFF.
OH, EXCUSE ME I FORGOT-- MIYUKI'S YOUR PRODUCTION ASSISTANT NOW. HOW CONVENIENT FOR YOU.

TOMORROW'S A HOLIDAY, HUH...?
WONDER HOW MANY PEOPLE ARE GONNA SHOW UP AT WORK BY MISTAKE.
WHAT'S YOUR POINT.
AND THE DAY AFTER IS CHRISTMAS EVE...
YOU'LL SPEND A NICE EVENING WITH MIYUKI...AND I'LL JUST CHANT SOME SUTRAS, I GUESS...
STOP IT! THIS ISN'T LIKE YOU!
WHY ARE YOU SO NICE ALL OF A SUDDEN? OH, THAT'S RIGHT-- BECAUSE YOU'RE DATING SOMEBODY NICE NOW!
SPARE ME THE SARCASM, WILL YOU?

OH, EXCUSE ME, MR. CASANOVA. WOULDN'T WANT TO CRAMP YOUR STYLE OR ANYTHING.
GET TO THE POINT
WHAT'S REALLY ON YOUR MIND?
NO-THING.
YOU'RE HIDING SOME-THING. WHAT IS IT?
WORDS CAN BE DEADLY WEAPONS . .
WHAT DO YOU MEAN!?

HUH?


HA HA HA!
DAMN! RIGHT WHEN THE ACTION WAS STARTING TO HEAT UP.
.....
NICE NAP

LET'S GO FOR A DRINK.
I'M NOT IN THE MOOD
COME ON.. JOIN US!
I'VE GOT TO GO TO WORK.

HM.
KLAKETTA KLAKETTA KLAKETTA KLAKETTA
OH, SORRY.
KLAKETTA KLAKETTA
THAT'S ALL RIGHT.
I HAD THE WEIRDEST DREAM LAST NIGHT!
WHAT HAPPENED?
DON'T REMEMBER.
SO WHY'D YOU BRING IT UP!?
IT'S A LONG COMMUTE, BUT MY PARENTS GOT ME THE JOB, SO...
IT'S PRETTY DEMANDING, HUH?
YEAH, WELL...
KREEEH
NO WONDER YOU SLEEP SO SOUNDLY.
YEAH WELL...
KLAKETTA
CHRISTMAS EVE IS THE DAY AFTER TOMORROW, I GUESS
YOU SAID THAT ALREADY.
SEE YOU.

MAYBE I'LL JOIN YOU.
JUST KIDDING.

STOP QUARRELING. THE FACT REMAINS-- WE ARE FORCED TO MODIFY OUR STRATEGY.
HOWEVER, AS LONG AS HE CONTINUES TO HAVE FEELINGS FOR MIYUKI, WE HAVE SOMETHING TO WORK WITH.

IF YOU SAY SO... I GUESS I'LL LET YOU HANDLE IT THEN.
EXCUSE ME...
I WAS JUST WONDERING. AYA ACCUSED ME OF BEING AFTER SUEKICHI'S INHERITANCE AND--
MUST I REPEAT MYSELF!?
FOCUS ON YOUR ASSIGN-MENT!
AND KEEP YOUR NOSE OUT OF AREAS THAT DON'T CONCERN YOU--IF YOU EXPECT TO BE COMPENSATED FOR YOUR WORK!
KLAKETAKETAKETTA
TO BE CONTINUED!

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THE STORY THUS FAR...

College student Suekichi will inherit 450 million yen ($4.5 million dollars!) from his great-grandpa's estate if he graduates, gets married, establishes a career—all that good stuff. Unfortunately, he's been distracted from his studies by a sexy young woman named Aya, even though he suspects she's only in love with his money. Suekichi's lawyer, the manager of his trust fund, doesn't just suspect it, he's convinced!

Now Suekichi's lawyer, Mr. Tachimi, and Aya's ex husband, Mr. Munakata, have found a common interest in separating the sometimes loving (but always lustful) couple. They've hired a girl named Miyuki to seduce Suekichi away. As Miyuki gets more involved with Suekichi's theater troupe and Suekichi, Aya manipulates briefly sublimate her passions through a ticket drive—selling tickets to both the kindergarten class she teaches and the local yakuza.

But Aya has overheard Tachimi revealing how Miyuki first came to his agency . . . wanting him to find her work as a prostitute in order to save her family home.

Aya confronted Miyuki, who insisted that she never knew about Suekichi's inheritance and that she has real feelings for him. Now Miyuki has told her employers that Aya knows. As usual, the only one who doesn't know what's going on is Suekichi.

Suekichi Terayama: "Maybe it's just in the stars for me to score with women . . . misses this college boy." . . . or the will of the writer." His attendance record is rotten, but he's taken out heavy, onerous student loans in the school of life.

Aya Hibino: Occupation: kindergarten teacher (really). Aya lacks politeness, propriety, and a sense of modesty—her spontaneity is as sexy as her body. Love for Suekichi does tie her down, but only like a kite at a gale.

Great-Grandpa: Daikichi Terayama likes being a ghost, dropping in on Suekichi to see how he's doing and to possess the bodies of girls sleeping over at his apartment. He's not much on offering sage advice, though.

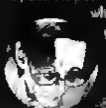
Ikezu: This square-jawed Bondage Horse stalwart chides the younger Suekichi for sleeping around and living off his parents, vices he himself shares. Truly dedicated to the theater and to impacting off Suekichi.

Mr. Tachimi: Always looking out for Suekichi's best interests. Oddly enough, considering the conditions of the trust he manages, he regards marriage as a form of prostitution—so he has no scruples about hiring Miyuki.

Masami Shimomura: Leader of Bondage Horse, a title she came up with because she "just wanted to have a dirty name." Ikezu has known her since junior high. According to his calculations," she's still a virgin at 27.

Miyuki Fukagawa: The hired girl. Joining Bondage Horse (Suekichi's theater troupe) after "discovering" it in the paper, she appears to be winsome, flaky, and ethereal, and she's definitely made Suekichi's eye wander. But who knows what's going on behind those glasses?

The Reasonable Yakuza: Offers upstairs from Bondage Horse. He may be a Scarface, but he claims to have a rep as a well-read Renaissance man and, admiring the passion of the troupe, has become a terrifying patron of the arts.

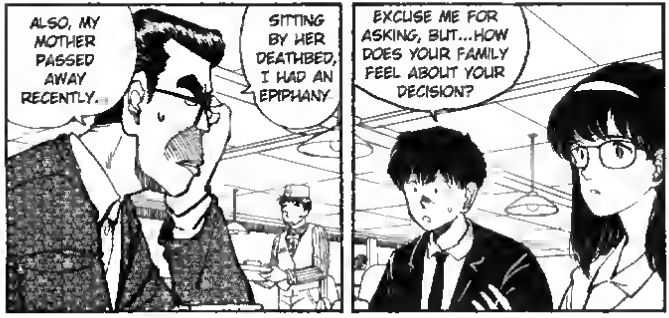


Naruhito Munakata: His family and Aya's go way back, as did the plans for the arranged marriage Aya walked out on. The despondent fellow is counting on Tachimi's plan to bring her back.

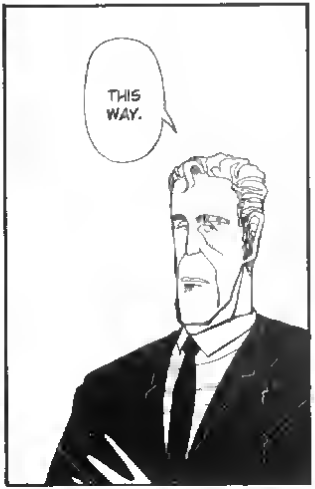
Freddy: Aya picked up this buffed-out Southeast Asian illegal immigrant in Shinjuku and kindly put him up at Suekichi's place. Suekichi found him a job. Freddy found an army of fellow countrymen to invade Suekichi's place to party.

I'M HAVING A MIDLIFE CRISIS!
I NEED A DRASTIC CHANGE!

I STUMBLED ACROSS YOUR AD IN A MAGAZINE...
...AND I REALIZED IT WAS A SIGN! IT'S TIME TO REVIVE THE THEATER CAREER I GAVE UP IN MY YOUTH!

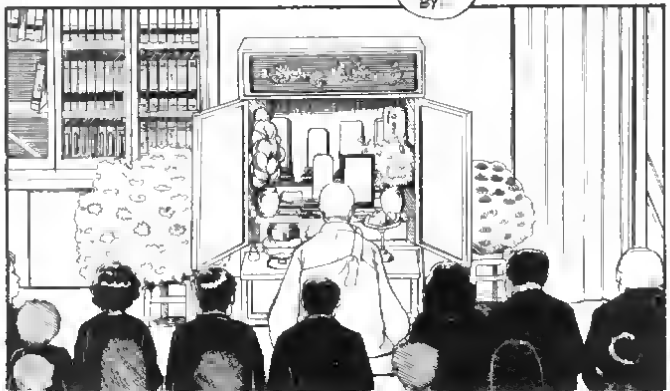

ALSO, MY MOTHER PASSED AWAY RECENTLY...
SITTING BY HER DEATHBED, I HAD AN EPIPHANY
EXCUSE ME FOR ASKING, BUT...HOW DOES YOUR FAMILY FEEL ABOUT YOUR DECISION?

WITH DEATH STARING US ALL IN THE FACE, SHOULDN'T WE BE FREE TO CHOOSE OUR OWN PATH!?
I MUST RETURN TO MY OFFICE NOW. I LOOK FORWARD TO HEARING FROM YOU.
I SYMPATHIZE, BUT HE'S *FORTY*, AND HE'S GOT *THREE KIDS!*
LET'S SEE WHAT MS SHIMOMURA THINKS
SO.. GOT ANY PLANS?
I HAVE TO GO TO A MEMORIAL SERVICE WITH MY FAMILY.
SEE YOU TOMORROW!


THIS WAY.

GREETINGS, SUEKICHI

HOW SWIFTLY TIME PASSES ...
A YEAR ALREADY FLOWN BY...



WHERE'S YOUR FATHER?
BOAT DELAYED DUE TO INCLEMENT WEATHER?
LOOKS LIKE SOME OF OUR RELATIVES INHERITED THIS PLACE.
THAT IS CERTAINLY EVIDENT FROM THE DECOR.
THE UPHOLSTERY IS SO LOUD I CAN HARDLY HEAR MYSELF THINK
MONEYGRUBBERS WHO NEVER GAVE ONE WHIT ABOUT HIM ARE POPPING UP OUT OF THE WOODWORK!
AREN'T YOU ONE OF THE MONEYGRUBBERS TOO?
ALAS, I HAVE FAILED HIM AS HIS ATTORNEY!
MR. TACHIMI!
SOMEONE'S CALLING YOU.

MUST BE THE ANNIVERSARY OF THE OLD COOT'S DEATH.

I'M BORED MAYBE I'LL DROP BY FOR SOME FREE SAKÉ.
DON'T. THERE'S STILL ALL THAT FUSS OVER THE INHERI-TANCE

HOW D'YOU KNOW ABOUT THAT, MOM?
JUST STAY HERE I DON'T WANT YOU INVOLVED

FREDDY MUST HAVE SNITCHED ON ME. THANKLESS JERK ..
I'M GOING
AYA, WAIT--!

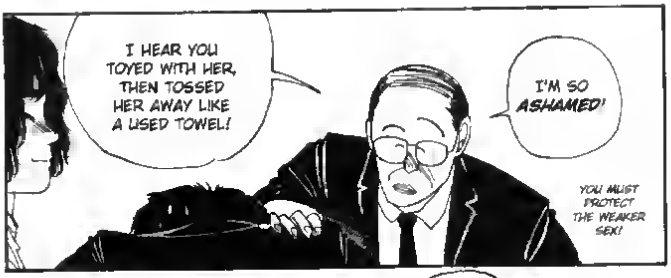
'SCUSE ME

..IS THIS THE TERAYAMA RESIDENCE?

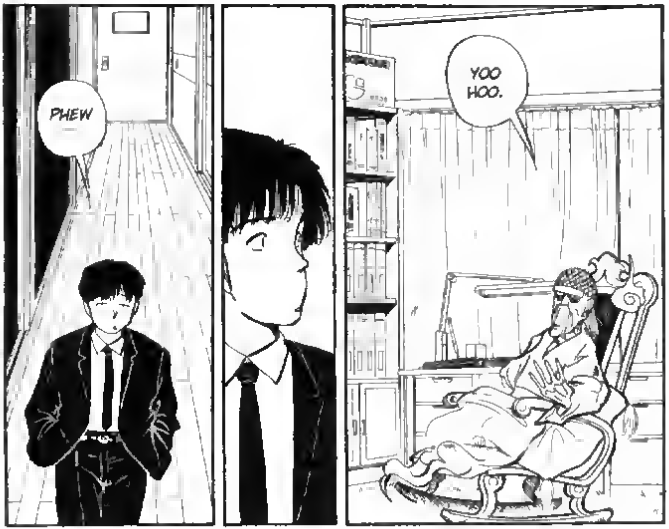
WHO ARE YOU?
I'M ONE OF THOSE RESPONSIBLE FOR THE "GALIDY DECOR." THE MONEY-GRUBBERS' DAUGHTER.
YOU WERE EAVES-DROPPING?
I'M ON ASSIGN-MENT.
HUH!?
...
LET'S GO SOMEWHERE WE CAN TALK.
YOU CAN BET MY PARENTS WERE SURPRISED TO LEARN WE WERE RELATED TO A TYCOON. BUT ONCE THEY GOT OVER THE SHOCK, THEY GOT GREEDY.
THEY DID A LITTLE INVESTIGATING WITHOUT CONSULTING MR. TACHIMI, AND FOUND OUT THAT A BIG CHUNK OF THE MONEY HAS MYSTERIOUSLY VANISHED!

WHY ARE YOU TELLING ME ALL THIS?
THE BURDEN OF THIS SECRET IS TOO HEAVY FOR THE SLIGHT SHOULDERS OF A YOUNG GIRL.
THEN AGAIN, MAYBE NOT.
I GUESS I JUST WANT TO SABOTAGE MY PARENTS' SCHEMES
THEY LOVE THEIR MONEY MORE THAN THEY LOVE ME.
PLUS, THE HOUSE IS FULL OF OLD FOGIES AND SNOT-NOSED BRATS YOU'RE A YOUNG GENTLEMAN. THERE'S NO ONE ELSE TO TALK TO--
A "YOUNG GENTLE-MAN"?
WELL, YOU DON'T LOOK LIKE A YOUNG LADY!
BUT YOU'RE STILL IN ELEMENTARY SCHOOL!
WHAT'S UP?
JUNIOR HIGH!

SORRY I'M LATE-- ROUGH SEAS HELD UP MY BOAT
YOU'LL CRASH ANY PARTY, WON'T YOU?
YOU COULD BE A LITTLE MORE DISCREET.
I MET YOUR DAD ON THE WAY IN HE'S QUITE A GUY.
A LIGHT-HOUSE KEEPER, HUH?
WELL, THAT'S JUST GREAT..
DRUNK
WHAT A NICE GIRL, SUEKICHI!
WHERE'S MOM?
YOUNG MAN..


I HEAR YOU TOYED WITH HER, THEN TOSSED HER AWAY LIKE A USED TOWEL!
I'M SO ASHAMED!
YOU MUST PROTECT THE WEAKER SEX!

GLAAARE
DID I JUST FEEL A TWINGE OF SOMETHING...?
WHERE ARE YOU GOING, SUEKICHI?
THE BATHROOM.


PHEW
YOO HOO.

WHAT ARE YOU UP TO?
EH?
AN OLD PHOTO ALBUM?
I WAS JUST CHATTING WITH GREAT-GRANDPA'S GHOST.
WHAT DOES HE HAVE TO SAY FOR HIMSELF?
NOT MUCH HE'S DOING ALL RIGHT, HAVING FUN--THAT SORT OF THING
DO I LOOK SLOSHED TO YOU!?
HE SURE DOTED ON YOU WHEN YOU WERE A KID.
I WAS JUST WONDERING ABOUT THAT..

THAT MUST HAVE BEEN OVER TEN YEARS AGO, RIGHT?
SUEKICHI, YOU GIVE ME HOPE!
I ONLY SAW HIM A FEW TIMES I DON'T REMEMBER A THING AND THEN HE GOT SENILE, DIDN'T HE?
MAYBE HE CONFUSED ME WITH SOMEONE ELSE!
IT MIGHT SEEM LIKE AGES AGO TO YOU, BUT FOR HIM IT PROBABLY FELT LIKE JUST YESTERDAY.
WHEN YOU'VE BEEN AROUND OVER 90 YEARS, THERE'S NOT MUCH DIFFERENCE BETWEEN 10 YEARS AND A WEEK
SO?
GOOD POINT.
HE WAS ALREADY A GRAND-FATHER WHEN I WAS A KID.
EH?

WHAT IS IT?
HUH?
I THOUGHT THIS WAS YOU-- BUT IT ISN'T.
WHAT!?
LOOK HERE
YOU DON'T HAVE A MOLE ON YOUR NECK
BUT WHOSE MOLE COULD THAT POSSIBLY--
WHAT'RE YOU TWO UP TO?
COOKING UP SOME PLOT?
WE WERE JUST LOOKING AT GREAT-GRANDPA'S PHOTO ALBUM.

HEY-- THAT'S ME!
HUH?
...WE WERE BOTH KIND OF MISFITS, YOU KNOW? SO WE GOT ALONG.
I LOOK DIFFERENT, HUH? BACK THEN, EVERY-ONE SAID I WAS THE CUTEST TOMBOY...
DID YOU VISIT GREAT-GRANDPA A LOT?
NOT TOO OFTEN, BUT...
SUE . !
COM-ING!
-ULP-
WHAT'S WRONG, SUE-KICHI?
TH-THIS MEANS...
WONDER WHAT'S KEEPIN' SUEKICHI?
I'M NOT THE RIGHTFUL HEIR TO THE SECRET INHERITANCE!